DANTE IN AMERICA

A HISTORICAL AND BIBLIOGRAPHICAL STUDY

BY

THEODORE W. KOCH

"America, the new Ravenna of the great poet"
SCARTAZZINI

BOSTON
GINN AND COMPANY
(FOR THE DANTE SOCIETY)
1896

Copyright, 1896
By THE DANTE SOCIETY

ALL RIGHTS RESERVED

*** Reprinted from the *Fifteenth annual report of the Dante Society*, *Cambridge, Mass.*

PREFACE.

SOMEWHAT more than two years ago my valued friend and former teacher, the President of our Dante Society, spoke to me of the subject of the present work as a phase of American literary history in which he had been interested at the time of the Dante festival of 1865. For that occasion he had made a list of the more important contributions from America to Dantesque literature and, without keeping a copy for himself, sent it to the authorities in charge of the celebration at Florence. A generation has passed since then, and Dante has gained in favor with us. When Mr. Norton spoke to me of his interest in the matter, he casually remarked that he would like to see a *résumé* of what had been written in America about his favorite author. The suggestion thus thrown out was harbored by me while engaged in other researches. The subject was very attractive, and by degrees a considerable number of notes and bibliographical references accumulated on my hands. Learning of some comparatively unknown facts in the career of Lorenzo Da Ponte, and receiving, through the kindness of Miss Virginia Wilde, of New Orleans, the papers of her grandfather, the late Richard Henry Wilde, I was encouraged by our Secretary to continue my investigations and prepare for our Society a paper on the subject. The work was intended for last year's Report, but, owing to repeated interruptions, the putting of it into final shape consumed the leisure moments of many months, and it was at last found necessary to delay its publication until the present. So many books had to be turned over in the

making of the bibliography that an undue proportion of time was spent upon this part.

In my account of what has been done in America in the way of study and interpretation of Dante, I have thought it best to treat only of the chief of his students, reserving for the bibliography and notes other matters of minor import. The amount of space given in my sketch to the several workers in this field must not be considered as indicative of my rating of them or their work. More is said of the pioneers in the movement than is warranted by the present value of their tangible results. They left us almost nothing in the way of literature, but they took the initiative step and it is for this reason that I have treated of them at such length. In the case of Da Ponte and Wilde it seemed necessary to enter into some biographical detail, as their lives are probably unknown to the generality of those I count upon as my readers. Of the work of the later followers of Dante, beginning with Longfellow, so much has been said by others — and some of it so admirably said — that it is with diffidence I have dared to say anything new, and I have but seldom ventured beyond the limits of simple narration. Those who seek for further criticism and more individual estimate than I have been able to give are referred to the bibliography as an abundant source.

T. W. K.

September 15, 1896.

CONTENTS.

PAGE

DANTE IN AMERICA 7

INTRODUCTION 7

LORENZO DA PONTE 10

GEORGE TICKNOR 18

RICHARD HENRY WILDE 23

HENRY WADSWORTH LONGFELLOW 36

THOMAS WILLIAM PARSONS 47

JAMES RUSSELL LOWELL 53

CHARLES ELIOT NORTON 60

CONCLUSION 62

APPENDIX 64

AMERICAN DANTE BIBLIOGRAPHY 75

INDEX 144

DANTE IN AMERICA.

INTRODUCTION.

THE interest in modern languages and literature which is so widespread in America to-day is of comparatively recent origin. What little there was at the end of the last century and in the beginning of this is to be traced to commercial needs or to social ambitions. Moreover, those who sought instruction were often compelled to study under incompetent and even self-taught men who had little notion of the literature, and sometimes no idea of the proper pronunciation of the languages they professed to teach. In the colleges it was not much better ; at Harvard, says Lowell, "a stray Frenchman was caught now and then and kept as long as he could endure the baiting of his pupils. After failing as a teacher of his mother-tongue, he commonly turned dancing-master, a calling which public opinion seems to have put on the same intellectual level with the other."[1] Da Ponte tells us that on the occasion of his first visit to New York, in 1805, it took him but a few days to discover that there was as little known in that city of the language and literature of his native country as of the language and literature of Turkey or China. In Boston, in 1815, George Ticknor found it not only difficult to get a copy of Dante, but altogether impossible to get help in reading it. Now all this is changed ; the study of the modern languages has been placed on an equal footing with classical studies, and the growth of interest in our special author is indicative of the extent of the change. At present, ten of our leading colleges are offering special courses in the study of the *Divina Commedia ;* Harvard and Cornell have most excellent Dante collections, and Dantesque litèra-

[1] Address before the Modern Language Association, Cambridge, Mass., December, 1889.

ture is well represented in many public and private libraries. In our larger cities lectures are frequently given on the poet and his works, while among the new books and in the literary journals the name of Dante is constantly recurring.

This contrast between the present interest in Dante and the small following which he had in America in the early part of the century indicates an advance in culture and sound literary judgment. The statement that the love of Italian poetry has risen and fallen in England with the rise and decay of true poetic feeling and workmanship, is also, in a much more restricted measure, of course, true of American letters.

Dante and his master-work have entered into the literary heritage of our day, — not only of continental Europe, but also of the English-speaking people at home and abroad. To trace his varied fortunes before attaining to the universally acknowledged position of a world-poet, is one of the most captivating and instructive pieces of research-work in the history of literature. He was praised and worshipped by one generation, to be neglected or altogether misunderstood — a worse fate — by the next. To many people of different times Dante has been but a name ; often the well-known name of a man about whom a few facts, gained at second-hand, have sufficed to sate curiosity. Among English men of letters we find him admired and imitated by Chaucer, read by Spenser, possibly known to Sackville, and curiously estimated by that saucy poet of Elizabeth's day, Sir John Harington, while by Francis Meres he was compared to Matthew Roydon ! Then came Milton, by whom (to his glory be it said) tribute was paid to him both in prose and verse. After this, there follows a period in which there is no token of Dante being esteemed worthy the attention of English men of culture. Thus, in 1749, Lord Chesterfield writes to his son, urging him to the study of the Italian language, and asserts that the only two Italian poets who merit his attention are Ariosto and Tasso. Voltaire gave voice to the opinion of the reading world of his day when he said of Dante : " Il y a de lui une vingtaine de traits qu'on sait par cœur : cela suffit pour s'épargner la peine d'examiner le reste." But with the weakening of the autocratic sway of eighteenth-century classicism and the assertion of sounder principles of literary criticism, Dante's star rose slowly and

steadily in the horizon of English letters. Gray translated a canto from the *Divina Commedia;* Coleridge lectured on Dante; Byron wrote his "Prophecy of Dante," and Leigh Hunt built up his "Story of Rimini" on Dante's famous episode, of which he wrote in his preface that it was "indeed the most cordial and refreshing one in the whole of that singular poem, the *Inferno* . . . which, I confess, has always appeared to me a kind of sublime nightmare." Hunt had not outgrown his cramped and unsympathetic appreciation of Dante thirty years later, when he wrote his "Stories from the Italian Poets." Such utterances as we find there and in contemporary criticism show us that this art had not yet been firmly reëstablished on a scientific basis.

However, the greatest factor in the fortune of Dante in England, and secondarily in America, was the number of translations of his work which had already begun to appear. It was one of the hopeful signs of returning liberty and consequent right growth of appreciation. He was Englished in turn by Rogers, Boyd, Cary, Dayman, Wright, Cayley, and an increasing host of others, until to-day the appearance of a new translation, in whole or part, has become quite an ordinary literary event. Though their merits differ widely, each translation has had at least its own circle of readers, and so has helped to draw attention to this master-work, and to lead many to the study of the original.

But while of late years Dante has had so large a following in England, he has been no less warmly received in America. It is but natural that it should be so. From England we inherited many of our traditions and tastes; when Dante came to be widely read in England we welcomed him here, read him, and began to study him for ourselves. The first Dante printed in America was Cary's translation, Philadelphia, 1822,—six years later than Hoole's Ariosto,[1] and twelve years later than the same writer's Tasso.[2] The selected sonnets and odes translated from Petrarch by George Frederick Nott,[3] were

[1] Philadelphia, Henry Hudson, 1816. 6 vols. 24°.

[2] First American from the eighth London edition. Newburyport, E. Little & Co., *etc.*, 1810. 2 vols. 8°.

[3] Boston, J. Belcher, 1809. 12°. *Same.* New York, Inskeep & Bradford, *etc.* 1809.

reprinted in this country as early as 1809, which is also the date of the American issue of Mrs. Dobson's translation of De Sade's Life of Petrarch.[1] This antedating of Dante in America by the other three of the *quattro poeti italiani* is but another indication of the source of our first introduction to Italian literature. Both in England and America Dante came last, but seems destined to stay longest.

LORENZO DA PONTE.

The man to whom credit is due for being the first in America to direct attention to the beauties of Italian literature, and expound Dante to an American audience, is Lorenzo Da Ponte. This man of unique character and most varied fortune is by no means so well known as his personality and life would warrant. Born of Hebrew parents in 1749, in Ceneda, a small city in the province of Venetia, he was denied, owing to the popular prejudice against Jews, the privilege of attendance at the common schools.[2] At the age of fourteen, feeling the need of greater educational advantages, he became a convert to Christianity and entered the seminary of his native town, where he found a protector in the Bishop Lorenzo Da Ponte, whose name he thenceforth assumed. Six years later, on the death of his patron, he left Ceneda and went to the seminary at Porto Gruaro, where a little later he held for two years a professorship of rhetoric. His subsequent novel experiences at Venice, his banishment thence and his journeying to Dresden and afterwards to Vienna in search of a position as court-poet, which he secured at the latter place and held for twelve years under Joseph II, his dismissal by Joseph's

[1] Philadelphia, A. Finley & W. H. Hopkins, 1809. 2 vols. 16°. *Same.* Boston, Farrand, Mallory & Co.

[2] We do not know Da Ponte's real name; he tells us very little about his own family. His Hebrew origin has been questioned, and the matter has been discussed *pro* and *con*. There is one little argument for it which I have never seen brought forward. In his discourse "Sull' Italia," of 1821, he quotes Exodus in the original Hebrew. If not brought up in the rabbinical lore, when and where did he learn the language of the Pentateuch?

successor and his departure for London, where he met with varied success until compelled by the failure of the Italian theatre there to seek anew his fortune in America at the age of sixty, — all this is delightfully told in his "Memorie." These were printed in Italian, New York, 1823, and in a revised and enlarged edition in 1829–30. The book is now exceedingly scarce and is mostly treasured by those who care to know more of the librettist of Mozart's "Don Giovanni" and "Il Nozze di Figaro."[1] Despite faults common to the autobiographic writing of the time, Da Ponte's memoirs form very pleasant reading, and it is to be regretted that they are not to be had complete in any but the poorly printed volumes of the author's lifetime. The book has received more attention abroad than here, and has been translated into both French and German.[2]

[1] Da Ponte tells us that on the night in which he began "Don Giovanni" he started by reading a few lines from Dante's *Inferno*, in order, as he says, to put himself into good tune !

[2] In a copy of the French translation by M. C. D. de la Chavanne (Paris, 1860), belonging to the Library Company of Philadelphia, I find the following MS. note : "This translation was unfortunately made from the first edition. In 1829 Da Ponte published in Italian a second edition for his pupils, much fuller of entertaining facts and thoughts. I knew him intimately during four of his years in Sunbury. A perfectly honest man, a delightful companion, unsuspicious and often led into trouble by rogues. He was tall, well-built, very beautiful, and of highly polished manners. He was very temperate and regular in all his ways. He was thoroughly versed in Latin, which he quoted and spoke with fluency. He died in New York in 1838, aged 89; hence the translator has erred in making him say, p. 355, that he was then, at the publication of his first edition, in his ninety-seventh year. I was his family physician four years, — et nunc 'fungor inani munere.'"

S[AMUEL] J[ACKSON], 1237 Spruce St. [Phila.].

Mr. H. E. Krehbiel, apropos of a performance of "Don Giovanni," in his "Review of the New York Musical Season, 1889–90," has written the best account of Da Ponte in America ; he clears up many hitherto uncertain points. For other sketches, see Dr. John W. Francis' "Old New York," 1866, pp. 254, 260–269 ; Samuel Ward, Jr., in the *New York Mirror*, August, 1838 (afterwards reprinted for private circulation) ; H. T. Tuckerman in *Putnam's Magazine*, November, 1868, vol. xii, pp. 527–536, reprinted in the *Dublin University Magazine*, August, 1872, vol. lxxx, pp. 215–224 ; Mrs. Janet Ross in *Macmillan's Magazine*, November, 1891, vol. lxv, pp. 53–56 ; Prof. G. R. Carpenter in the *Columbia [College] Literary Monthly*, April, 1895, vol. iii, pp. 289–292.

It is not within our province to discuss the different aspects of Da Ponte's character. He himself confesses to a "debolezza," to which he attributes his many failures. He had no aptitude for business, and was constantly bringing his industrious wife to grief; yet he was always sure to be struck with fitting remorse for his faults, and was not sparing in self-reproach. During the first years of his residence in America, his ill-starred fate seems to have followed him; after spending a few years in New York, he embarked in various business ventures in one place and another, and soon fell an easy prey to unprincipled schemers. But on the 14th of August, 1818,— "benedetto sia il giorno," says he, — he bade good-bye to his country store at Sunbury, in Pennsylvania, and before long returned to New York. Here a more congenial life opened to him. He installed himself as bookseller and importer of Italian books and wares, and eked out his income by teaching the Italian language to a rapidly widening circle of cultured young men and women. He soon became a favorite tutor in the best families of the city. With young ladies he was particularly successful; he has printed, without correction, a number of Italian letters which he received from them, and it must be said that they are of a quality to do credit to both the aptness of the pupils and the efficiency of the teacher. They are of value to us in furnishing ample evidence of the enthusiasm for Italian literature inspired by the teaching of Da Ponte, and proving how popular an author Dante was among the pupils. Some of them send prose translations of passages from the *Divina Commedia*, and all evince for the poem a fondness born of the skill and care of their instructor. It is to these fair pupils that he makes this appeal in his "Orazione" of 1828: "Voi, voi mie carissime allieve, che di sangue più vivido, di fibre più sensibili, e di spiriti forse più delicati, io vidi tanto sovente

Arder, gelar, languir, fremer, gioire,

alla lettura de' nostri autori, voi facilmente potete intendere e dire, quanto agevole mi sarebbe abbagliare, innamorare, stordire, offrendo de' saggi d' incomparabile grandezza, sublimità, originalità nel poema di Dante." There is no doubt but that with Da Ponte teaching was a labor of love, and that he was truly fond of his young pupils and had their affection in return. He very prettily dedicates an edition

of three of his librettos to "tre leggiadrissimi fiori del suo toscano giardino."

Da Ponte is often brief on matters which to us seem of far greater importance than the entanglements and annoyances to which he was constantly subjected. We would gladly exchange some of his disquisitions upon the worthlessness of seeming friends and the repeated narration of business difficulties for a fuller account of his career as librettist before coming to America, or of his pedagogical experience after finally settling in our metropolis. His, however, is not the only autobiography with which this fault of lack of perspective is to be found. We must be thankful that he has given us an outline of his method of introducing pupils to Italian literature. He tells us that after he had drilled them in the rudiments of the language and had read with them the best writers of Tuscan prose suited to their respective attainments, he gave them the poets, beginning with Metastasio and Alfieri, and leading up to Tasso, Petrarch, and Dante. I translate from the second edition of his memoirs:

Although all these authors were generally loved, yet who was admired and studied the most? It was the Ghibelline. This most just admiration accorded to the father and chief of our literature impelled me to study with the greatest fervor that divine poem, so that I might throw light on its obscurities and explain its difficult passages. I had already studied and pondered the most celebrated commentators; nevertheless, it appearing to me that a place still remained for illustrations, I myself dared to make some for various cantos, which one of my most cultured pupils published in a journal which he was editing. Although my observations gave general pleasure, yet in order to assure myself of their value I decided to send a copy of them to Biagioli, truly a commentator of much merit, of whose annotations I circulated more than ten copies in America. In the preface appended to his first edition [1] he invites scholars of *il bel paese* to make known to him where he may have erred through ignorance or through too great ardor, and promises to receive *con seno aperto* their comments and corrections, and report them with the names of their authors in a new edition, if such were ever issued. Since, however, Signor Biagioli has neither received me *con seno aperto*, nor considered me worthy of a reply, I knew to my shame that he neither placed me among the scholars of Italy (and in this point I acknowledge him to be right), nor did he believe my

[1] Paris, 1818–19. Vol. i, p. xliv.

observations worthy of being reported by him. . . . Perhaps he thought it strange that an insignificant language-master, who has now been living for more than fifteen years in America, dares to hold opinions different from his own on the interpretation of Dante. But you know well, dear Signor Biagioli, that the good Homer sometimes nods, and that a man without eyes found a horse-shoe which others had not found with their eyes.

Da Ponte goes on to say that the tacit judgment of so erudite a philologist as Biagioli so discouraged him that he did not dare to continue the work of annotation which he had begun; nevertheless, he preferred to appeal to the scholars of Italy for a decision as to the merit of his ideas, and to this end he purposed appending to the third volume of his memoirs a note giving the main differences between his interpretations and those of Biagioli, but, I regret to say, the volume comes to an end without any such note appearing.

These references to his differings with Biagioli have long been known to Dantists interested in Da Ponte, but no one could tell what they were or where they had been published. It was only after a long search that I found them in a magazine edited by his son-in-law, Professor Henry J. Anderson (the favorite pupil to whom he so frequently refers), in conjunction with William Cullen Bryant and Robert C. Sands. The journal came into existence in May, 1825, was known as the *New York Review and Athenæum Magazine*, and died on entering upon its second year. As copies of it are to be found in but few of our libraries, I have thought it desirable to reprint in an appendix this earliest contribution from America to the textual criticism of the *Divina Commedia*.

In the *Rivista Contemporanea* for May, 1861, Jacopo Bernardi wrote on "La *Divina Commedia* interpretata per la prima volta da Lorenzo Da Ponte agli Americani." He speaks of Da Ponte as an "infaticabile promulgatore delle glorie dantesche," and prints "alcune eloquenti pagine che intorno all' Alighieri scriveva Lorenzo Da Ponte, quando recava, insieme all' insegnamento della lingua italiana, il conoscimento e l'affetto del massimo nostro scrittore in America." He gives the following from Da Ponte's "Storia incredibile ma vera" of 1833:[1]

[1] Nuova Jorca, Joseph Desnoues, 1833. 16°. pp. 35. This constitutes the second part of his "Storia della compagnia dell' opera italiana condotta da Giacomo Montresor in America in agosto dell' anno 1832." [New York, 1833.]

Son passati omai venti otto anni da che vivo in America. Conobbi all' arrivo mio che niente vi si sapea della lingua e letteratura italiana, e animato da patrio zelo e dall' amore del bene, credei che fosse cosa da me l' introdurvele. Se quegli, dicev' io, che porta un' erba salutifera, un fiore leggiadro, una pianta di frutto raro in un paese straniero, è dalla gente lodato, di quanta maggior lode non dee reputarsi degno colui che per la prima volta vi porta la più dolce di tutte le moderne favelle e la più vasta e ammirabile letteratura? Io toccava l' anno cinquantesimo sesto quando giunsi in America, e all' anno cinquantesimo nono mi posi al nobile cimento. Sono ora vicino all' ottantesimo quinto, e in questo spazio di tempo, io solo, io non favorito dalla fortuna, anzi da continue disavventure e peripezie travagliato e sbattuto, ebbi il constante coraggio d' introdurre e questa lingua e questa letteratura nella più ampia parte del globo, d'instruire più di due mila persone, di spargerne il fulgore per tutte le sue principali città, di eccitare l' ammirazione e il desiderio de' suoi tesori colle pubbliche letture, cogli scritti, colle autorità, coi cataloghi degli scrittori ; difenderle, se criticate da scioli, da invidi, da ignoranti, e di elevarle a cotanta altezza, che non solamente note, ma care e pregiate divennero ai più colti e svegliati della Nazione, e a' veri amatori dell' utile e dilettevole. Consecrando per venticinque anni continui il tempo, le cure e gli studii alla gloria della mia patria, trassi da varie parti d' Europa più di 24,000 volumi di scelte opere ; e quanto di più mirabile ha l' antica e moderno italica scola nelle più gravi e astruse scienze, non che nelle belle lettere ed arti, fu recato da me negli Stati Uniti d' America, incominciando da Dante co' suoi migliori contemporanei e dall' immortal Galileo al La Grangia . . . fino alle odierne leggiadrissime produzioni.

Bernardi also quotes from an address by Da Ponte, which he says was printed in New York in 1824 with other of Da Ponte's writings. This portion of Bernardi's account of his fellow-countryman was reprinted in the *Giornale del Centenario*, and Mr. Lane[1] and others, reading it there with Bernardi's introductory note, drew from the latter the inference that Da Ponte published a series of lectures on Dante. I see no reason to believe that the following is anything but an extract from an introductory lecture to a course of readings from Dante, or Italian literature, and that it appeared in one of the miscellanies which Da Ponte published about this time.

[1] "The Dante Collections in the Harvard College and Boston Public Libraries," 1890, p. 60b.

. . . Qual obbligazione però non ha Firenze e l' Italia tutta a questo immortal cittadino per averle con quel suo maraviglioso poema data una lingua tanto perfetta, che sino dal suo cominciamento ottenne tal preminenza su tutte le altre, e l' ottenne mostrandosi capace fin dalla cuna di somministrare i materiali per un edifizio sì vasto, sì nuovo, sì vario, sì sorprendente come tutti dicono essere la *Divina Commedia?*

Se però la sublimità del soggetto, la moltiplicità delle materie, la lontananza de' tempi e de' fatti, e la quantità delle immagini e de' pensieri reconditi e con voci e maniere nuove spiegati ; se finalmente la massa delle gravi ed astruse dottrine contenute in un testo ora mutilato ed ora variato rese in molti luoghi difficile l' intelligenza di tal poeta, fu cosa degna dei nostri maggiori, ed è simigliantemente di noi, il cercare e adottare tutti i mezzi possibili per facilitarne la intelligenza, e questo non solo per l' utilità e pel diletto che da un lavoro tanto mirabile si può trarre, ma per diffondere e manifestare in ogni tempo di più in più il merito impareggiabile d' un ingegno sì peregrino, e la nostra riconoscenza per la gloria che ricade da quello sulla nazione italiana. . . .

After sketching the rise and spread of the study of Dante in the different parts of Europe, Da Ponte concludes thus :

E che fece l' America? Mi permettano gli amici miei e della verità di darmi il vanto glorioso d' essere stato il primo a portarlo in questa città, a leggerlo a un numero ragguardevole di quegli allievi ch' ebbi la sorte di educare nella nostra lingua, a far loro gustar le bellezze maravigliose del nostro primo poeta, a far ornare le biblioteche della studiosa gioventù de' suoi preziosi volumi, come di quelli della lor propria lingua, a destare in uno de' più svegliati coltivatori della lingua italiana l' onorato desiderio di dare anche all' America una nuova traduzione di sì grand' opera.[1] Ma ciò è poco, signori, al mio vivissimo zelo per questo luminare della mia patria, è poco alla brama che nutro d' esser utile, per quanto le mie poche forze e le mie cognizioni permettono, agli abitanti onorati di una città che mi accolse graziosamente, che secondò i desiderii miei, che ricompensò e incoraggì in varii modi le fatiche e le cure mie ; è poco infine alla ben giusta gratitudine del mio core ; ed è per questo che ho proposto di rendere ancor più diffusa la fama del nostro poeta, leggendolo a' colti e svegliati ingegni di New York ; è per questo che assunsi il dolce ed onorevole incarico di insegnare

[1] We have no evidence of this having gone any farther than the praiseworthy desire. Anderson is probably the person to whom reference is made. For many years he held a professorship in Columbia College, and though his specialty was mathematics, he was a man of broad culture and was attracted towards literature.

la lingua creata da lui a quelli che ancor non la sanno, o che non la sanno abbastanza per intendere le varie bellezze, le profonde dottrine e gli alti misteri trattati con penna *non homini data* de tanto Genio.

Da Ponte was accorded the privilege of officiating at Columbia College in the capacity of a private tutor ; he drew no salary from the College itself, though he is commonly spoken of as having held a professorship there from 1826 to 1837. "Professor *sine exemplo*," says he, "cioè senza scolari e senza stipendio." Nevertheless he succeeded in attracting attention to his favorite theme, and in bringing into the library of that institution many Italian works in various branches of literature. The best Italian authors were represented by a collection of books which Da Ponte made and sold to the New York Society Library. Through him also the Library of Congress secured a superb edition of Dante and copies of the other most important writers of Italy. Making due allowance for Da Ponte's egotism, which sometimes prompts him to paint his own achievements in rather vivid colors, — but which is not of the unpleasant kind, — we must grant that we were the gainers by the misfortunes which drove him to this country. The change in the state of local interest in Italian literature between the time of his arrival in New York, when he could find in all that city but one book written in his native tongue, an old "Decamerone," and thirty years later, when his career was drawing to a close, must be largely attributed to his influence, even while we bear in mind the fact that the intellectual interests of the people were broadening.[1]

Towards the end of his life, Da Ponte was oppressed by a constant fear of being deprived of the credit attaching to his various achievements, and of dying unwept and unhonored, — in the main, a

[1] Another cultivated Italian of a half-century ago to devote himself in his later years to teaching his native language in America was Piero Maroncelli, the fellow-prisoner of Silvio Pellico at Spielberg. For a considerable time he lived in Cambridge, Mass., and an English translation by Mrs. Andrews Norton, of Pellico's "Le mie prigioni," with Maroncelli's additions and some of his miscellaneous writings, was published there in 1836. Still another in this group was Filippo Mancinelli, who published in Philadelphia, n.d., an Italian reader for the use of his pupils. Of Pietro Bachi, the instructor in Italian at Harvard University from 1826 to 1846, I shall have something to say when I speak of Longfellow's work at Harvard.

fear destined to be realized. This strain runs through all his later writings, and one of his last publications is dedicated "a pochi dei miei allievi ed amici che si ricordano ancora di me."[1] In the preface to the same volume he utters this lament: "Io ho instruiti in 28 anni nello studio della mia lingua, che IO, E NON ALTRI, introdussi in America, duemila cinquecento persone. Duemila quattrocento e novanta quattro persone si sono dimenticate di me, e posso dire anch' io col Reale Profeta, *dereliquerunt me amici mei.*" His declining years were enveloped in obscurity, and, though we cannot search out the reasons for it, we know that he died in straitened circumstances, with but few staunch friends left him. Before long the place of his burial was forgotten; to-day it is as lost as that of his former collaborator Mozart.

GEORGE TICKNOR.

George Ticknor gave an impetus to the study of Dante in this country by instituting, during his occupancy (1819–35) of the chair of modern languages at Harvard, a course of lectures and readings devoted to the *Divina Commedia* and its author. The work thus begun has been taken up in turn by such able interpreters of the best in literature as Longfellow, Lowell, and Norton, and under their care the course has naturally proved a permanent attraction among the culture studies of that university. Ticknor himself was not much concerned with the literary and historical significance of Dante's work, but was attracted rather to its linguistic interpretation. His studies were always of a linguistic and historical nature, and the notes he made on the *Divina Commedia* have to do with the word and not with the spirit of the poem.

In 1815, a young man of twenty-four, Ticknor went abroad for the purpose of study. He had already conceived an interest in the early

[1] Il Mezenzio, tragedia originale. Nuova Jorca, Joseph Desnoues, 1834. 18° pp. 77 + (2).

Italian poets, and before leaving home had sought in vain for some help in reading Dante. In Germany he met with better success: Herr Balhorn, a tutor to some royal family in Göttingen, offered to introduce him to the *Divina Commedia*. "Balhorn," says Ticknor, "knew everything about Dante. He was not fully occupied, but he could not be hired, — he was too well off to be paid in money. A brother of my friend Mr. James Savage had sent me from Hamburg a box of very fine Havana cigars, and I found that Herr Balhorn would read and explain Dante to me and consider some of those fine cigars — so rare in Germany — a full compensation; and he continued the reading certainly as long as the cigars lasted." Ticknor speaks of having a copy of Dante always with him during this early sojourn in Europe, and he continued to read and study him after his return to America.

On entering upon his professorship at Harvard, he undertook some reforms in the management of his department; thus he insisted that a speaking knowledge of the modern languages studied should always be striven for. In his spirited address on the best method of teaching the living languages, he remarks that "the great masters in all ages and in all nations have built on the same foundations, and can be successfully approached only in one way." "Who," he asks, "can be aware either of the sublimity or the tenderness of Dante unless he studies that unwritten language from which alone this first and greatest master of Italian poetry could draw his material and inspiration?" Here, perhaps, we have a partial explanation for the linguistic nature of his study of Dante.

In 1831 he was lecturing three times a week to a special class in Dante, and in one of his letters, he speaks of having spent his summer vacation in the study of this one author, devoting to him often twelve and fourteen hours a day, "with uninterrupted and equable pleasure." "If I am not a better man for it," he writes, "and a happier one, too, why I shall have misused my opportunities scandalously, as many better men have done before me."

During his second residence in Europe Mr. Ticknor had the good fortune to meet, at Dresden, Prince John of Saxony, "Philalethes," well known to Dante students, and to attend the gatherings called for the purpose of reading over and revising the first draft of Prince John's

translation.[1] The honest and candid criticism passed in this informal way upon the work in its first stage brings to mind the Wednesday evening assemblies of a generation later at Longfellow's home in

[1] In his journal for 1836, Ticknor gives the following account of those meetings:

January 8. I passed — by appointment made according to the court ceremonies — an hour this afternoon with Prince John. Nothing could be more simple and unpretending than his manners. I wanted to see him on account of his knowledge of Dante, of whose *Inferno* he has printed a translation with very good notes; and during the greater part of the time I was with him he was occupied in showing me the books and apparatus he had collected for the study of the great Italian master. Some of them were quite curious. . . . In all respects I found him well informed, in some learned, and he was truly agreeable because it was plain he desired to be so.

His establishment is very elegant and luxurious, and his study, where he received me, looked truly scholar-like and comfortable. Among other things he showed me a beautiful collection of drawings in an album, relating to Dante, which had been from time to time given to him by his family, — all original, of course, and two or three by Retzsch, of the greatest vigor and beauty, and executed in pencil with the most delicate finish.

January 20. I passed an hour this forenoon with Prince John, in looking over the *apparatus criticus* he has used in his study of Dante. It was less complete than I expected to find it, but more curious. I made a good many memoranda, and shall turn the visit to good account. He was, I thought, free in showing me everything, conscientious in confessing to some little oversights and ignorances, and glad to get any hints that will be useful to him hereafter; but, on the whole, it is quite plain his study of Dante has been most thorough, and that his knowledge and feeling of the power and beauty of the *Inferno* and *Purgatorio* are really extraordinary. With the *Paradiso* he has not yet made a beginning, — I mean, with its translation.

January 31. This evening Prince John invited four of us — Professor Förster,* the translator of Petrarca, Dr. Carus, Count Baudissin, and myself — to hear Tieck read a part of the unpublished translation of the *Purgatorio.* I went punctually at six. . . . After coffee and a little conversation, we all sat down at a table, and Tieck read, most admirably, five cantos, beginning with the eighteenth.† The rest of us looked over the original text, and at the end of each canto observations were made on the translation. There was not, however, one word of compliment offered, or the smallest flattery insinuated. On the contrary, errors were pointed out fairly and honestly; and once or twice, where there was a difference of opinion between the Prince and Carus, Carus adhered, even with pertinacity, to his own, which, in one case, I thought was wrong. The transla-

* Five years later, in 1841, Förster published his translation of Dante's *Vita Nuova.*

† Tieck had the reputation of being at that time the best reader in Germany.

Cambridge, where his friends were equally frank in expressing their opinions of his work. These are two delightful instances of scholarly and friendly intercourse into which small bickerings did not enter, yet from which open discussion was not excluded. A memorandum made by Mr. Ticknor many years later recalls the pleasure of those winter evenings in Dresden:

The little meetings at Prince John's were, I believe, sometimes called the "Accademia Dantesca," and extended through the years when the Prince was making his translation. I went to only two or three of them, in the winter of 1835–36, and never met anybody at them except Tieck, Carus, and Karl Förster, though I believe other persons were occasionally there, especially the Mit-Regent, afterwards King Frederic. I think there are notices of them in the Life of Förster, 1846, where I am kindly remembered as meeting him at the Prince's, which I never did except on these occasions. Förster was an excellent Italian scholar, and translated, as early as 1807, from Dante. So was Carus, who made a plan[1] of the *Divina Commedia*, of which he gave me a copy, still to be found in my large paper Landino. Tieck was not so exact in his Italian as they were, but was more genial and agreeable.

In a letter to Prince John, Ticknor speaks of Dante as a "*mare magnum* for adventure," and adds: "Every time I read him I make, or I think I make, new discoveries." He was in the habit of jotting down his favorite rendering of a word or passage on the margins of a copy of the Venice edition of 1811, which was his *vade mecum*. "I bought it in Geneva in 1817," says he to his daughter in an unpublished note of 1853, "and from that time have made my chief

tion, however, was as close as anything of the sort well can be, and in general, I have no doubt, most faithfully accurate. After the reading was over, and refreshments had been handed around, the conversation was very gay, and fell at last into downright story-telling and *commérage*.

February 20. I was engaged this evening at Tieck's, but we were both summoned to Prince John's, where, to the same party that was there before, — *viz.* Förster, Carus, and Baudissin, — Tieck read five more cantos of the Prince's translation of the *Purgatorio*, XXIV–XXIX. Everything went on just as it did before, and was equally creditable to all parties concerned in it, the criticisms being free, full, and fair, and the spirit in which they were received that of a person really disposed to profit by them.

[1] A privately printed broadside, in possession of his daughter, Miss Anna E. Ticknor, to whom I am indebted for many courtesies.

studies of Dante in it, taking it with me on my travels in Europe then and . . . in 1835–38. Add to this my manuscript notes in three quartos and you will have pretty much all I know about Dante."

The notes to which he refers were in the main the skeleton of his lectures and class-room work at Harvard; many of them are but expansions of the marginal notes in his special copy of the poem. From the fly-leaves of the three manuscript volumes we learn that the notes on the *Inferno* were prepared at Blue Hills, July and August, 1832; those on cantos i.–xxix. of the *Purgatorio* at Rome, January and February, 1837; while the remainder of the work was done at Wood's Holl in July and August, 1840. His friend, Count Circourt, had read the first two volumes, and expressed the hope that their contents would be prepared for the press; but the publication since that day of the early comments and other material then not easy of access, from which Ticknor drew, has made it needless. The notes are of interest to us only as they show the breadth of Ticknor's scholarship. The first pages are concerned with such introductory topics as the political state of Italy, the state of religious power and opinion, and of poetry and language in the time of Dante, together with a sketch of his life in which he questions some of Boccaccio's statements. Then comes a brief account of Dante's works. In his analysis of the *Divina Commedia* he puts the question, "What kind of a poem?" and makes answer that it is "no more an epic than a comedy. It is essentially historical. [The] glories and calamities of Italy, its parties, princes, and great men [are] shown in the strong light of the genius, indignation, and misfortunes, the passions, prejudices, and sufferings of one extraordinary man." Ticknor grasps a point which was often misunderstood in his day, — that is, Dante's sense of justice. It is one of the very few of Dante's personal attributes upon which he has any comment whatsoever to make. He finds proof of it in the treatment of Bocca degli Abati, of Beccaria, and of Soldanier, irrespective of party, and remarks that in each case "it was the treason Dante hated"; he also notes "a singular exhibition of it" in Dante's putting Farinata among the heretics in the sixth circle, "for though a Ghibelline and a saviour of his country, . . . he took away from the people the example of a religious chief." Of Dante's minor works, Ticknor characterizes the *Vita Nuova* as "mystical," the *De Monar-*

chia as "remarkable for its clear distinction between Church and State," the *Setti Salmi Penitenziali* as "monkish," and finds fault with the *Convito* for its "bad allegory."

RICHARD HENRY WILDE.

Another American who devoted considerable time to the study of Dante, with a view to publishing what he never lived to complete, was Richard Henry Wilde, of Georgia, who spent some four years in Italy in the study of Italian history and literature. Mr. Wilde was a man of marked strength of character and innate refinement of feeling, and as he had had no academic training he endeavored, throughout a busy legal and political life, to gain, by constant application to books, what he had missed by lacking the opportunities of instruction in youth. He is remembered chiefly for his lyric "My Life is Like a Summer Rose," and for the part he had in the discovery of the Bargello fresco popularly ascribed to Giotto. Others have taken to themselves the greater share of the honor attaching to this latter achievement. He has claim to our present consideration through his unpublished "Life and Times of Dante" and "The Italian Lyric Poets."

He was not a native of America, as has sometimes been stated, but was born in Ireland in 1789, and came to this country in 1797, spending his boyhood in Baltimore. On the death of his father the family removed to Georgia, and the young man took to the study of law in the few leisure moments left him by an exacting clerkship. His subsequent career at the bar and in Congress commands our admiration. The success with which he met enabled him to seek retirement in Italy at a comparatively early age, and he sailed for Europe in the summer of 1835. On his return he published in 1841 his work on Tasso, which was well received. Though he accepted a professorship in the law department of the newly established University of Louisiana, he still hoped to find leisure to put into shape for publication his "Life and Times of Dante," and to complete the

translations for "The Italian Lyric Poets"; but his life was brought to an untimely close by the yellow-fever epidemic of 1847.[1]

It is generally understood that a preface, or foreword, should be a last word coming from the author's pen, written after he has worked over his subject from beginning to end and is best able to define his position and make his apology. When one sits down to write this proem before his book is half finished, it is pretty safe to conjecture that all does not go well with him in his task. Now, Wilde has left interesting prefaces to his two incomplete volumes. From their tone it is plainly evident that their author had serious misgivings as to the success with which his work would meet. It was more than modesty that forced him to say in regard to his experiments in translation that the frequency of like folly and the strength of the temptation would possibly secure for his effort no worse a fate than that which had attended others, — pity and neglect. In 1867, his son, William Cumming Wilde, endeavored to secure a publisher for the Dante volume, and, with the same end in view, added biographical sketches to the unfinished portions of the volume of translations. He failed, however, to find any one who would risk the expense of printing, twenty-five years after their writing, two such

[1] Among the editorials of the *Southern and Western Magazine and Review* for August, 1845, vol. ii, p. 144, a short-lived venture of William Gilmore Simms, is found this notice of Wilde's work: "We are pleased to learn that the life of Dante, by Richard Henry Wilde, of New Orleans, is in rapid preparation for the press. Mr. Wilde has had this work in hand for a considerable length of time. He has bestowed the utmost pains upon it, as well in regard to the acquisition and analysis of his material as in careful finish of his style. We have had the pleasure of hearing portions of the work read, by the accomplished writer himself, and we feel quite safe in making these assurances. Mr. Wilde has enjoyed many advantages for the preparation of this biography — has spent several years in Italy, is a master of the language, and has been an industrious explorer among its ancient records. He has been fortunate in making some valuable and interesting discoveries. A new portrait of Dante, exhibiting the stern and gloomy master, with equal felicity and truthfulness, is, we believe, due entirely to the persevering nature of his researches. We look anxiously for this work as an honorable addition to American and particularly to Southern literature." Simms himself knew Dante and translated the fifth canto of the *Inferno* into quite creditable triple-rhymed English verse.

Longfellow makes mention of Wilde ("with his white floating locks") in his journal for Oct. 2, 1845.

bulky works, left in an unfinished state and wanting in proportion. Instead of weighting the lyrics with long lives of the poets, more suited to an encyclopædia than to an anthology, the translations, which are chiefly of sonnets, ought to have been gone over carefully and printed separately. Wilde was at his best in dealing with the sonnet form; with the canzone he did not succeed so well. The following is a most satisfactory translation of a favorite sonnet from Dante's *Canzoniere:*

GUIDO VORREI CHE TU E LAPO ED IO.

Guido, I would that Lapo, thou, and I
  Were by some kind enchantment borne away
In a brave ship that o'er the sea should fly
  And, spite of wind and tide, our will obey:
So that ne'er fickle fortune nor foul weather
  Should interrupt our course or mar our peace,
And living free and happily together,
  The wish to live so ever, might increase.
Vanna and Beatricè should be there
  With her who o'er the thirty reigns supreme
(That too should be the good enchanter's care);
  And love should be our everlasting theme, —
As much contented they our lot to share
  As we our fate to blend with theirs, I deem.

The incompleteness of the work on "The Italian Lyric Poets" is shown by the unfinished state in which Wilde left the portion devoted to Dante. There are but two renderings beyond the one just given, and no biographical sketch. In another portion of the manuscript we find a translation of Boccaccio's difficult sonnet, which may well be given here.

DANTE ALIGHIERI SON, MINERVA OSCURA.

Dante am I, the oracle obscure
  Of wisdom and of art divinely sung,
  Who formed the accents of my mother tongue,
To eloquence laconic, bold, and pure.

My fancy high, prompt, daring, and secure,
Passed Tartarus, and up to Heaven sprung,
And o'er the story of my journey flung
A beauty destined ever to endure.
Florence my glorious mother was, to me
More like a step-dame, though her loving child, —
The fault of civil strife and calumny.
Ravenna gave me shelter when exiled,
And keeps my dust ; my soul to God on high
Rose from its earthly prison undefiled.

The "Life and Times of Dante" was planned to consist of two volumes, but no more than the first was ever written. The manuscript consists of about eight hundred closely written quarto sheets, the last of which is dated Oct. 10, 1842. As it stands, it deals more with the times in which Dante lived than with his life. A score of appendices, to which references are made throughout the volume, are lost or were never written.

Though even more unsuited for publication to-day than in 1867, the work is of interest to us as outlining methods of research quite common in America half a century ago, and in helping us to appreciate the growth of American scholarship in this particular field. In order to get Wilde's own account of what he endeavored to do, I print a considerable portion of the preface to his "Life and Times of Dante":

During a residence of some years in Florence, I had more leisure on my hands than a busy life ever before allowed me. Part of it was occupied with the study of Italian literature. As an exercise in translation and composition I wrote the "Researches and Conjectures on the Love and Madness of Tasso," and, while thus engaged, anxiously endeavored to obtain access to the Medicean archives, with the hope of finding some inedited letters, of his own and others, bearing on his story. The desired permission was not obtained soon enough for my purpose. It came to me at length, unexpectedly, through the gracious indulgence of His Imperial and Royal Highness, the Grand Duke of Tuscany, and the courtesy of his ministers, among whom I am especially indebted to His Excellency Don Neri de' Principi Corsini, Secretary of State. . . . I was then engaged in translating specimens of the Italian lyric poets, and composing short biographical notices of each author; and, being much puzzled with the obscurities and contradictions abounding in the ordinary lives of Dante,

it occurred to me to seek in the archives thus fortunately opened to my curiosity whatever explanations they might afford. . . .

My first step was the study of an alphabet and the still more cramped and crabbed abbreviations of the notaries of the Signoria, a sort of official shorthand which constantly varied, as each officer used his own. . . . I threw aside everything else and devoted myself assiduously to the business of collecting and extracting. . . .

Confident in my own resources, like an American woodsman, with my axe on my shoulder, I entered the forest. Never, most assuredly, since I bivouacked in my boyhood amid a wilderness lately in the possession of the Indians, beside a rousing fire, the earth for my bed, the sky my canopy, a saddle for my pillow, and a blanket to cover me, — never since then did so deep a sense of my own insignificance and the enduring solitude of ages come over me as in my first visit to the Florentine archives. Suites of rooms whose large size and immense height would befit a royal palace, crammed with books and folio files of papers from top to bottom, filled me at once with wonder and despair. From this enormous mine the history of centuries had been extracted, and yet, like mountain quarries out of which cities have arisen, the materials were not missed, the mass was undiminished. . . .

For some time, like a child in a blooming meadow, I wearied myself grasping at everything, weeds as well as flowers, entirely unconscious of their respective value, until my hands were full and my eyes still greedy. It soon became clear, however, that some one object embracing a very limited period must be selected or my efforts would be merely a waste of labor. The life of Dante was chosen, and as materials increased, his times were added.

Here one already sees the mark of the dilettante. Wilde never reached the point of trained scholarship and discrimination so necessary to the investigator and historian. He had a great fund of enthusiasm, and, as Washington Irving said of him, he went about his work with all the "patience and accuracy of a case hunter." In fact, he shows himself the advocate by the eagerness with which he supports his favorite theories in the case of certain vexed questions. Not that he was a biased investigator, nor that he was unwilling to give up a cherished tradition, once overthrown; but until disproved, the pleasing figments of time had for him the usual attraction they hold alike for the poet and dilettante, and Wilde was somewhat of both. But to return to his narrative.

While endeavoring to become familiar with the writings of the ancient records, I employed my mornings at the Riformagioni, in reading the general index literally through. Many references stimulated my curiosity and were carefully noted, but the general result was a severe trial to my patience, ending in disappointment. This and various other indices I found were framed, as it is proper they should be, rather for the present administrative purposes of the government than the gratification of historical or antiquarian tastes. Accordingly they are most diffuse where I could have wished them concise, and brief where the greatest minuteness would have been acceptable. My first experiments of this sort convinced me fully that if I really wished to explore the ground faithfully, there was nothing for it but examine page by page and document by document every book and file that related to my epoch. This was a serious task, and threatened to occupy me, as in fact it did, for years. Besides, I gradually became aware how utterly unqualified I was for my pursuit. Conversation with the archivists and with various other persons of talent and education, lovers of Dante, and skilled in the history of their country, who were patient and urbane enough to listen to my crude notions, and answer all my vague and random questions, soon convinced me how much I had to learn. It was absolutely necessary that I should inform myself as far as possible of all that had already been published or written in relation to my subject. Unwilling wholly to forego an examination of the archives, lest accident should close them on me forever, yet sensible that there were many books to be read, and in the public libraries many manuscripts to be consulted, before I could tell what had been already found, what was still to seek, and what had often been sought in vain, I resolved to make a threefold distribution of my time. Two or three hours of the morning, usually from nine to twelve, were given to the Riformagioni. As soon as my eyes became weary with the crabbed and sometimes faded characters of ancient parchments, I betook myself to the Magliabecchiana and remained until two, reading manuscripts in a more modern hand. My afternoons and evenings were devoted to the *Commedia* and other works of Dante, to Compagni, Villani, Malispini, Boccaccio, Benvenuto da Imola, Muratori, Ammirato, Tiraboschi, Andres, Lami, Pelli, Arrivabene, and a hundred others, many of whose works I read again and again, and of some made a constant and profound study.

. . . Had I begun with a full understanding of the achievements of my learned predecessors, assuredly I should have gone no farther. How often afterward, in studying the many and huge-tomed *Spogli* and *Zibaldoni* of Ferdinando Migliore, Cosimo della Rena, Senator Carlo di Tommaso Strozzi, Gammurini, the anonymous volumes erroneously attributed to

Borghini, and various similar collections, has the cold and bitter feeling of despondency overcome me, with the self-interrogation : What after all this can I hope to effect? Here are men who lived and died in the process of investigating and extracting, and after amassing this immense quantity of material have finished comparatively little. My ignorance thus again stood my friend, until I waded so far into my undertaking that to desist would have been more vexatious than to proceed, and I went on with dogged obstinacy, borrowing courage from despair. . . .

I examined everything belonging to my era in the archives, line by line. Hence the fortunate discovery of a record establishing Dante's services as one of the secret council, and his votes against furnishing troops to Boniface VIII, which, strange and almost incredible to say, had escaped all my predecessors. Hence various other discoveries enabling me, as I hope, to arrange and elucidate the order of events during a short, but most perplexed, period of Florentine history, whose confusion all had admitted and despaired of correcting. Hence a vindication in many points of the old biographers and commentators, most unjustly censured. Hence the identification of one of the young men poisoned during the faction of 1300, — Pigello Portinari, as a brother of Beatrice and a friend of Dante. . . . Hence the satisfactory solution of that hitherto unsettled question, — the poet's Roman virtue in recommending the banishment of his best friend, Guido Cavalcanti, and the full conviction of his own innocence, and the iniquity of the sentence passed upon him by his enemies. . . .

The systematic searching which has been going on during recent years has brought to light all that Wilde was able to turn up, and a great deal more. The indefatigable Del Lungo has it nearly all in his masterpiece of scholarly editing and annotation, "La Cronica di Dino Compagni." Wilde, however, came to some novel conclusions in regard to the Pigello Portinari mentioned by Villani, and I give them here for what they may be worth. Wilde has just been discussing the poisoning, at the hands of Ser Neri degli Abati, of some of the young men imprisoned in default of the fines imposed upon them for taking part in the faction fight at Remole. Ser Neri was one of the keepers of the Paliazze, the prison of the nobles.

Among the innocent victims of Ser Neri degli Abati's base and murderous treason was one of the family of Portinari. Giovanni Villani identifies him by his Christian name, but no one has yet remarked, or at least no one has yet proved, that this Pigello de' Portinari was certainly, or almost certainly,

a brother of Dante's Beatrice, and possibly, the very brother who was the poet's intimate friend. . . .

Folco de Portinari, the father of Beatrice, was the founder of the celebrated hospital of Santa Maria Nuova, in Florence, and his will has been preserved. Besides his daughter and other children, he mentions in it his sons Pigello, Gherardo, and Jacobo, at that time (1287) all minors. Of these Pigello was no doubt the eldest, as they would naturally be named in the order of seniority; but without some more definite evidence of his age it must always remain uncertain whether he was not too young in 1298 to take part in these unhappy factions. This proof has been anxiously sought for and at length found. In 1294 a resolution of the Priori subrogated to Pigello di Folco Portinari and others all the rights of the Comune against Dino Ubertini, for whom they became security, and on account of which a sentence was rendered on the seventh of the previous December. Before December, 1294, therefore, Pigello was of age; and his identity is fully established by his being called Pigello di Folco, — that is to say, according to the Florentine usage, "the son of Folco." Even the ambiguity that would arise upon the gratuitous supposition that there might be another Folco de' Portinari at the time is removed by the word "quondam," showing that the deceased Folco was intended. To suppose two Folchi, both deceased and both leaving sons called Pigello, at the same epoch, is an outrage on all probability which receives no countenance from the records of the time. In none of these has any other Folco or Pigello been observed, though both names were afterwards continued in the family. The latter, indeed, is by no means a common baptismal appellation, and has been remarked only once besides, in the person of Pigello de' Cerchi, whose house was doubtless allied to the Portinari by marriage. The Canonico Cavaliere Folco Antonio Maria de' Portinari, therefore, who compiled the memoirs of his family, . . . though he enters into no critical examination of the facts, adopts without hesitation the Pigello de' Portinari spoken of by Giovanni Villani as the son of Folco mentioned in his will.

There are many other passages in this work which are well worth printing, but they are mostly concerned with the times leading up to Dante, and with matter introductory to a consideration of the poet himself. The scope of the present sketch does not permit of the fuller presentation of material from these interesting manuscripts. Before leaving Wilde, however, we must review the part he had in the discovery in 1840 of the portrait of Dante, to which reference has already been made.

As there has been so much discussion concerning the division of the credit attaching to the discovery of the Giotto fresco, it is to be regretted that we do not have Wilde's own account of the movement which we have all reason to believe was set on foot by him. All that he says of the matter in the body of his work is that "the circumstances attending the recovery of the fresco, which have been differently related, according to the self-love of every narrator, are thought worthy of preservation as matters of history, and have therefore been embodied in the appendix." Though the latter is unhappily lost, we have a disinterested account of the undertaking by Washington Irving, who wrote of the discovery in the *Knickerbocker Magazine* for October, 1841. The details of his narrative are corroborated, as far as they go, by the letter from Signor Bezzi, to which we shall come shortly.

It was during the time he was devoting himself to Tasso, says Irving, that Wilde first heard of the probable existence of the Giotto fresco. His informer was Carlo Liverati, a Florentine artist of some merit, who spoke with regret of the almost utter hopelessness of its recovery. Wilde thought little of the matter at the time, but a few years later, when engaged in the study of Dante, it was again brought to his attention, and this time aroused his deepest interest. In reading Domenico Moreni's notes on Filelfo's "Vita Dantis," he found mention of the Giotto fresco, and he also learned that, some years previously, Luigi Scotti, keeper of the drawings in the royal galleries at Florence, had made "an ineffectual attempt to set on foot a project for the recovery of the lost treasure."[1] "Here," continues Irving, "was a new vein of inquiry, which Wilde followed up with his usual energy and sagacity." The remainder is best told in Irving's own words:

> For a moment he felt an impulse to undertake the enterprise; but feared that, in a foreigner from a new world, any part of which is unrepresented at the Tuscan court, it might appear like an intrusion. He soon, however,

[1] Moreni's note is as follows: "Il nostro pittore Sig. Luigi Scotti ha veduta, ed esaminata essa Cappella, e avendovi scorta qualche traccia indubitata di pittura, egli stesso colla sua già nota pazienza non sarebbe alieno, qualora gli fosse ordinato, di far risorgere essa pittura, e con essa il Ritratto del nostro immortal Poeta, di cui al certo non avremmo il più antico nè il più simigliante."— *Vita Dantis*, Florentiae, 1828, pp. 123, 124.

found a zealous coadjutor. This was one Giovanni Aubrey Bezzi, a Piedmontese exile, who had long been a resident in England, and was familiar with its language and literature. . . . Signor Bezzi partook deeply of the enthusiasm of his countrymen for the memory of Dante, and sympathized with Mr. Wilde in his eagerness to retrieve, if possible, the lost portrait. They had several consultations as to the means to be adopted to effect their purpose, without incurring the charge of undue officiousness. To lessen any objections that might occur, they resolved to ask for nothing but permission to search for the fresco painting at their own expense; and should any remains of it be found, then to propose to the nobility and gentry of Florence an association for the purpose of completing the undertaking, and effectually recovering the lost portrait.

For the same reason, the formal memorial addressed to the Grand Duke was drawn up in the name of the Florentines, among whom were the celebrated Bartolini, President of the School of Sculpture in the Imperial and Royal Academy, Signor Paolo Ferroni, of the noble family of that name, who has exhibited considerable talent for painting, and Signor Gasparini, also an artist. This petition was urged and supported with indefatigable zeal by Signor Bezzi; and being warmly countenanced by Count Nerli, and other functionaries, met with more prompt success than had been anticipated. Signor Marini, a skilful artist, who had succeeded in similar operations, was employed to remove the whitewash by a process of his own, by which any fresco painting that might exist beneath it would be protected from injury. He set to work patiently and cautiously. In a short time he met with evidence of the existence of the fresco. From under the coat of whitewash the head of an angel gradually made its appearance, and was pronounced to be by the pencil of Giotto.

The enterprise was now prosecuted with increased ardor. Several months were expended on the task, and three sides of the chapel wall were uncovered; they were all painted in fresco by Giotto with the history of the Magdalene, exhibiting her conversion, her penance, and her beatification.[1] The figures, however, were all those of saints and angels: no historical portraits had yet been discovered, and doubts began to be entertained whether there were any. Still the recovery of an indisputable work of Giotto's was considered an ample reward for any toil; and the Ministers of the Grand Duke, acting under his directions, assumed on his behalf the past charges and future management of the enterprise.

[1] Only a portion of the fresco is devoted to this theme; that in which Dante's portrait occurs is a Gloria and is usually spoken of as the "Paradiso." There has been much discussion as to what part Giotto had in its painting.

At length, on the uncovering of the fourth wall, the undertaking was crowned with complete success. A number of historical figures were brought to light, and among them the undoubted likeness of Dante. . . .

It is not easy to appreciate the delight of Mr. Wilde and his coadjutors at this triumphant result of their researches; nor the sensation produced, not merely in Florence, but throughout Italy by this discovery of a veritable portrait of Dante, in the prime of his days. It was some such sensation as would be produced in England by the sudden discovery of a perfectly well-authenticated likeness of Shakspeare, with a difference in intensity proportioned to the superior sensitiveness of the Italians.[1]

It were useless to go all over the ground of the scattered discussion which took place between 1840 and 1850, as to who was the prime mover in the undertaking in question.[2] Signor Bezzi and "Baron" Kirkup looked after the details of uncovering the fresco, and later on, Kirkup, in the absence of both Bezzi and Wilde, took to himself the credit for everything. Kirkup unquestionably deserves to be remembered with gratitude for having given us his invaluable water-color sketch of the Dante portrait before it suffered from "restoration," but his attempt to deprive his associates of their just share of the honor attaching to the discovery was most niggardly.[3] On some of the

[1] "The enthusiasm of the Florentines on the announcement of the discovery resembled that of their ancestors when Borgo Allegri received its name from the rejoicings in sympathy with Cimabue. 'L'abbiamo, il nostra poeta!' was the universal cry, and for days afterwards the Bargello was thronged with a continuous succession of pilgrim visitors."—Lord Lindsay, *Christian Art*, 2d ed., London, 1886, vol. ii, p. 11.

[2] The chief documents in the case, so far as I know them, are as follows: Eugenio Latilla's unsigned article in the *Athenæum*, Dec. 25, 1847, pp. 1328, 1329, and a further note in the issue for May 6, 1848, p. 467, in answer to the statement of Bezzi's case in the issue for Feb. 5, 1848, p. 146; Kirkup's letter in the *Spectator*, May 11, 1850, vol. xxiii, p. 452, answered by Bezzi in the issue for May 25, 1850, vol. xxiii, pp. 493, 494, reprinted in the *International Monthly Magazine* (N. Y.), July, 1850, vol. i, pp. 2–4. For Rudolf Lehman's recently asserted and very amusing claim to the discovery, see Leader Scott's letter in the *Athenæum*, Mar. 30, 1895, pp. 414, 415.

[3] An interesting personage in his way, he was for nearly half a century a prominent figure in the English colony at Florence. Miss Wilde writes me that she has often heard "Baron" Kirkup described by her father as "a clever but rather unscrupulous man, artistic and literary, but shallowly so." The Hawthornes have left accounts of him in their journals for August, 1858.

engravings which he caused to be made of his sketch, he styled himself the first promoter of the discovery, and on others the discoverer of the portrait. In his garbled account, Kirkup spoke of Bezzi's work as "fruitless," though he granted that the latter had undertaken all the labors of the petition. He claimed that it was himself who told Bezzi of the existence of the fresco, and that Bezzi voluntarily united with him for the necessary expenses and steps to recover it. "The day after," says Kirkup, "he came to propose the junction of another person of my acquaintance for this object. This was Mr. Wilde, an American, whom I accepted with pleasure as our associate in the affair." This is the only mention he makes of Wilde. Bezzi tells quite a different story. Witness the following :

It was Mr. Wilde and not Mr. Kirkup who first spoke to me of this buried treasure. Mr. Wilde, an American gentleman respected by all that knew him, was then in Florence, engaged in a work on Dante and his times, which unfortunately he did not live to complete. Among the materials he had collected for this purpose there were some papers of the antiquarian Moreni, which he was examining when I called one day (I had then been three or four months in Florence) to read what he had already written, as I was in the habit of doing from time to time. It was then that a footnote of Moreni's met his eye, in which the writer lamented that he had spent two years of his life in unceasing and unavailing efforts to recover the portrait of Dante, and the other portions of the fresco of Giotto in the Bargello, mentioned by Vasari ; that others before him had been equally anxious and equally unsuccessful; and that he hoped that better times would come (*verranno tempi migliori*), and that the painting, so interesting both in an artistic and historical point of view, would be again sought for, and at last recovered. I did not then understand how the efforts of Moreni and others could have been thus unsuccessful ; and I thought that with common energy and diligence they might have ascertained whether the painting, so clearly pointed out by Vasari, was or was not in existence; several months, however, of wearisome labors in the same pursuit taught me to judge more leniently of the failures of my predecessors. Mr. Wilde put Moreni's note before me, and suggested and urged, that being an Italian by birth, though not a Florentine, and having lived many years in England and among the English, I had it in my power to bring two modes of influence to bear upon the research ; and that such being the case I ought to undertake it. My thoughts immediately turned to Mr. Kirkup, an artist who had abandoned his art to devote himself

entirely to antiquarian pursuits, with whom I was well acquainted, and who, having lived many years in Florence (I believe, fifteen), would weigh the value of Moreni's testimony on this matter, and effectually assist me in every way if I took it in hand. So I called upon him, either the same day or the next; and I found that he, like most other people, had read the passage in Vasari's life of Giotto, in which it is explicitly said that the portrait of Dante had been painted with others in the Palazzo del Podestà, and was to be seen at the time the historian was writing; but that he had not read or had not put any confidence in the note of the Florence edition of Vasari published in 1832–38, in which it is stated that the Palazzo del Podestà had now become a prison — the Bargello; that the chapel had been turned into a *dispensa* (it was more like a coal-hole where the rags and much of the filth of the prison was deposited); that the walls of this *dispensa* exhibited nothing but a dirty coating, and that Moreni speaks of the painting in some published work.

Mr. Kirkup, however ignorant, or culpably negligent, or a little of both, he might previously have been on the subject, yet when I brought it before him, he at once admitted its importance and made a liberal offer of money, if any should be needed, to carry out the experiment. Thus encouraged by Mr. Wilde and Mr. Kirkup, I sought out and found among English, American, and Italian friends and acquaintances many that were ready to assist the plan. Then it was that I drew up a memorial to the Grand Duke; not because I am an "advocate," as your correspondent [Mr. Kirkup] is pleased to call me, for that is not the case, but simply because, having taken pains to organize the means of working out the common object, the coöperators thought I could best represent what this common object was. . . . The answer was favorable, and I was referred to Marchese Nerli, and to the Director of the Academy to make the necessary arrangements.

If these accounts by Irving and Bezzi do nothing else, they assuredly make invalid the too common statement that the fresco was discovered by Kirkup. Bezzi was given credit for his management of the affair by Mrs. Jameson, by Eastlake in his notes to "Kugler's Handbook of Painting," and by Landor in a letter to the London *Examiner*, Aug. 16, 1840. Wilde's part in the undertaking has been largely lost sight of. Crowe and Cavalacaselle speak of "the willingness of an intelligent American, Mr. Henry Wild" [*sic*], to assist in getting the permission of the government authorities; but most writers, including Alessandro D'Ancona, Lord Lindsay, F. G.

Stephens, H. Quilter, and the makers of many of the encyclopædias of art and of biography, in referring to the discovery, make no mention of Wilde, even as a party to the undertaking. Yet, as Bezzi said in a letter printed in the *Athenæum*, Feb. 5, 1848, "it was originally and principally at the suggestion and by the encouragement of Mr. Wilde" that he endeavored to secure permission from the government, and coöperation among interested individuals. Though it seems impossible to-day to determine exactly how much each of the three had to do with the affair in its inception, yet the statements here brought together certainly call for a more equal distribution of the honor attaching to the discovery.

HENRY WADSWORTH LONGFELLOW.

Although the early American students of Dante were not without their influence in creating a local and limited interest in their author, yet they left but little lasting incitement to the study of him. They did not succeed in bringing Dante before the American reading public, or in giving him the audience he merited. To Longellow this honor chiefly belongs. No one in America has done so much in the service of this master. The homage paid by the first of our poets to Italy's chiefest singer of rhymes is a significant bond of union.

Longfellow's interest in modern languages and literature began with his student days at Bowdoin College. In one of his letters to his father he speaks of his intention to understand French pretty thoroughly before leaving Bowdoin, and looks forward to spending a year at Harvard in the study of history and polite literature, hoping at the same time to study Italian, without which he felt that he would "be shut out from one of the most beautiful departments of letters." After graduation, instead of going to Cambridge, he went abroad to prepare himself for a professorship in his *alma mater*. During the period of his foreign study it was the modern languages which absorbed his attention,[1] and his first publications, on entering upon

[1] Longfellow took his first Italian lessons in Paris in 1826 from De' Ferranti, "guitarist to his majesty, the *Roi des Belges*." (Journal, Oct. 31, 1846.)

his duties at Bowdoin, were connected with his class-room work in French, Spanish, and Italian.

Longfellow early took to the translating as well as the writing of poetry. Diffident at the start as to the publication of verse of his own composing, he felt surer of his work when the expression alone was his and the thought itself belonged to some poet of a foreign tongue. Yet he did not worship his exotic author with such a religious zeal as to attempt to transfer his very word and phrase. He had found where the difficulties of translating lay, and he sought to give the effect of the original by a free handling of his material. In the preface to his translation of the "Coplas" of Don Jorge Manrique, published in 1833, he compared the art of the translator to that of the sculptor, who, unable to represent in the cold marble the living beauty of the human eye, has recourse to such devices as sinking the eye deeper and making the brow above it more prominent than it is in the living model, thus gaining more of the effect of the original than he could have done by an exact copy. So with the translator, said the young Longfellow : "As there are certain beauties of thought and expression in a good original which cannot be represented in the less flexible material of another language, he, too, at times may be permitted to transgress the rigid truth of language, and remedy the defect, as far as such defect can be remedied, by slight and judicious embellishments." Therefore he felt justified in occasionally making use of "an additional epithet or a more forcible turn of expression." This was where the young translator erred. His verse was graceful, his rhythm true, but he often fell short of the simplicity of his original through the liberties he allowed himself. Such a straightforward and unaffected epitome of life as

> Partimos quando nascemos,
> Andamos mientras vivimos,
> Y allegamos
> Al tiempo, que fenescemos ;
> Asi que quando morimos,
> Descansamos.

becomes modernized by him into the pretty but sentimental lines :

> Our cradle is the starting-place,
> In life we run the onward race,

And reach the goal,
When in the mansions of the blest
Death leaves to its eternal rest
The weary soul.

Fortunately he did not long indulge himself in this license. We shall see how, later in life, his views concerning the ethics of the translator's art were radically changed. His "Voices of the Night," published but six years after the above, contain three fragments from the *Purgatorio*, which evince more than the beginning of the change. With a certain justice he always allowed himself greater freedom in translating from the lyric poets than from Dante, but the excuse for this is apparent.

As the successor of Professor Ticknor at Harvard College, it fell to Longfellow's lot to lecture on Dante, among other topics. Longfellow made Dante far more of a literary study for the pupils than his predecessor had done. He left the linguistic work to the competent instructor Bachi, who drilled the young men in the rudiments of Italian and read with them many of the best writers. "Before the college course was over," says the Rev. Edward Everett Hale, one of his students, "Longfellow read, nominally as lectures, the whole of Dante with us, and we were well prepared for this by what we had read with Bachi."[1]

"I was so fortunate," wrote Mr. Hale to the editor of the *Christian Union* in 1881, "as to be in the first section which Mr. Longfellow

[1] In a letter of recent date, Mr. Hale writes me as follows: "Do not let your notice of Dante in Cambridge pass without fitting reference to Pietro Bachi, who was the Italian teacher from 1826 to 1846. Bachi was a well-educated Italian gentleman, who came over here, — I know not why, for I always thought he must have been wretched here. But everybody liked him, not to say loved him. It was understood amongst us youngsters that he had married a wife who was in some sort inferior to him in social position. I do not know how this was, but I do know that he never seemed to visit freely in general society, as, for instance, Bokum did, who was the German teacher. What I do know is that we all had a great regard for him, and that his work in the Italian department was excellent. As a critic of Dante, he had exactly the gift which a good teacher ought to have in interesting wide-awake young men in this study. And I can say to you that when we came to hear Longfellow lecture, we were more than prepared for his lectures by the very thorough work which Bachi had done in this same subject with us."

instructed personally when he came to Cambridge in 1836. Perhaps I best illustrate the method of his instruction when I say that I think every man in that section would now say that he was on intimate terms with Mr. Longfellow. From the first he chose to take with us the relation of a personal friend a few years older than we were. . . . Besides [directing the department of modern languages] he lectured on authors or more general subjects. I think attendance was voluntary, but I know we never missed a lecture. I have full notes of his lectures on Dante's *Divina Commedia*, which confirm my recollections, namely, that he read the whole to us in English and explained whatever he thought needed comment. I have often referred to these notes since, and though I suppose that he included all that he thought worth while in his notes to his translation of Dante, I know that until that was published I could find no such reservoir of comment on the poem." For nearly twenty years Longfellow continued this class-room work, and the suggestion of translating the whole of the *Divina Commedia* probably came to him while thus explaining the poem to beginners in Italian literature. Certain it is that the fragmentary translations, to which we have referred, were written, with others of favorite passages, in an interleaved copy of the poem, used as a note-book for his lectures and class-room readings from Dante. Longfellow's journal during this time contains many scattered references to his growing interest in Dante. With increasing years and ripening appreciation, the full significance of the life and work of the great Florentine grew upon him. From the position of a much esteemed author, Dante came to be an important factor in Longfellow's inmost life. Early in the forties he began, with the *Purgatorio*, the systematic translating of the *Commedia*, and though he was to lay it aside for many years before he resumed the task and carried it to completion, the spirit of his work was always the same. In a letter of 1843 he speaks of "the divine Dante" with whom he was accustomed to begin the morning.

His next ten years were years of fruitful activity in original work. The translating from the *Purgatorio* was suspended for the time being, yet Dante was never far from his thoughts, as his sonnet of 1848, his translation of Schelling's essay on the *Divina Commedia*, and the continued notes in his journal go to show. In the latter part of 1852 there

came over Longfellow a sense of intellectual exhaustion, and he felt that he might as well put his lyre aside. "It seems to me that I shall never write anything more," said he. In 1853 he wrote but one poem. On the first day of February of that year he has this to record: "In weariness of spirit and despair of writing anything original, I turned again to-day to dear old Dante, and resumed my translation of the *Purgatorio* where I had left it in 1843. I find great delight in the work. It diffused its benediction through the day." For a week or two a canto was translated almost daily, thus finishing the *Purgatorio*,— the only literary event in this year of his life. But a period of active original production speedily followed, and the translation of the *Divina Commedia* was suspended for another space of almost ten years. It is to be noted that as when in the creative mood Longfellow translated but little or nothing, so when devoting himself to Dante he held his powers of original composition in abeyance.

The tragic death of Longfellow's wife in 1861 meant for him a break not only in his work but in his very life. The deep undercurrent of the man's nature showed itself to but few; he was "to the eyes of others, outwardly, calm; but inwardly bleeding to death." We could ask for no more convincing proof of what Dante meant to Longfellow than that in this time of need he resumed his work upon the translation. We have no words of his own telling of the consolation he found there; the subject was too sacred for him to write of even in his journal. There is an indirect reference to it in the first of the sonnets prefaced to his translation. He compares the *Divina Commedia* to a vast cathedral and says:

> I enter here from day to day,
> And leave my burden at this minster gate.

He soon became absorbed in his Dante and received new courage from communing with him. Whole fortnights were given up to nothing but the translation, and within a few months after the work was fully under way, he was able to record its completion in the rough. Then came the labor of polishing and revising, with which he was to be occupied for several years. This portion of his task became irksome to him; he says that he sometimes felt tempted to

inscribe upon his work the line found upon an oar cast on the coast of Iceland, —

Oft war ek dasa dur ek dro thick.
Oft was I weary when I tugged at thee.

And then again he writes: "How I am weary of correcting and weighing and criticising my translation! It takes more time than it did to make it." He had gone over his translation very carefully so as to have it "all of one piece," and after he received the proof from the printer he went over it again to note possible lapses from the literal sense of Dante's words. In the latter revision he enjoyed the helpful coöperation of his friends, Mr. Lowell and Mr. Norton, with the occasional counsel of George W. Greene, James T. Fields, William Dean Howells, and others. From September, 1865, to May, 1867, Longfellow devoted his Wednesday evenings to the giving of final touches, and he was at home to all who cared to hear him read a canto from his proof sheets and to take part in the general criticism of his work. There is no question as to the benefit which Longfellow derived from the meetings of this "Dante Club," as they called the informal gatherings. Not only were changes made in the translation on the basis of suggestions offered, but the friendly interest shown in the undertaking also lessened the tedium of revision; an air of charming conviviality was cast about these meetings, and Longfellow took heart and soon could speak of the Dante Club as going "singing on its way."

In 1865 the six hundredth anniversary of Dante's birth was celebrated in Florence, and attracted wide attention wherever the poet's works were esteemed. Of the many publications issued in honor of the event, four were sent out from America, — Professor Norton's essay "On the Original Portraits of Dante," Professor Botta's "Dante as Philosopher, Patriot, and Poet," Dr. Parsons' "Seventeen Cantos of the *Inferno*," and the privately printed text of Longfellow's translation of the *Inferno*. The books were sent to George P. Marsh, the well-known scholar, who was at that time the American Minister to Italy. In forwarding Longfellow's volume to the Italian committee in charge of the centenary, Mr. Marsh wrote: "I am persuaded that the committee will receive this first American reproduction of the great poem — a translation most valuable as well for

its felicity of expression as for the exactness with which my distinguished compatriot has had the ability to render, in a language so foreign to that of the original, the thought of Dante's sovereign genius — as a contribution most fitting the solemnity of the centenary, and at the same time as a worthy homage from the New World to one of the chief glories of the country of its discoverer."

The next year, 1866, saw the private issuing of the translation of the *Purgatorio*, and the following year that of the *Paradiso*. During the early part of 1867 the three volumes were published, with the addition of notes and illustrative material. They were awaited with interest by all who knew of their preparation. Shortly before their appearance, the historian Milman wrote: "We may expect great things from one who has added so much to our English poetry, and has such varied command of our language." When the volumes were finally launched, they attracted immediate and widespread attention. To one friend Longfellow writes: "The only merit my book has is that it is exactly what Dante says, and not what the translator imagines he might have said if he had been an Englishman. In other words, while making it rhythmic, I have endeavored to make it also as literal as a prose translation." He sends the books to his old friend Ferdinand Freiligrath, and in a note says: "Of what I have been through during the last six years, I dare not venture to write even to you; it is almost too much for any man to bear and live. I have taken refuge in this translation of the Divine Comedy."

With the exception of the sonnets prefacing each canticle, there is in the entire work no word of introduction or explanation, nothing to tell of the translator's aim or motive. Longfellow at first thought of three poems of homage as fly-leaf mottoes for the three parts of the *Commedia*, — translations of single sonnets by Boccaccio and Michael Angelo, and a new sonnet of his own composing. Later on he changed his plan and wrote for us the six superb sonnets which express so nobly his feelings towards Dante. These sonnets are masterpieces of construction built on the Italian rhyme scheme; four of them are fashioned after the strictest type. One must search long to find their equal for technique, thought, and imagery. They are the only personal notes in the three copious volumes, and must

serve as preface and apology. Though we should have been only too glad to have had from the poet's pen a connected account of his study of Dante, we have been able to draw from his scattered references to the subject all that we need know, and we can count ourselves more than repaid by having these poems in little which speak so much.

Longfellow had no ambition to shine as a commentator on Dante; he was concerned only with the translation of the poet, and the notes he made for his work were almost entirely for purposes of illustration. He drew a very sharp line between translation and comment. In his "Table-Talk" he gives it as his opinion that "the business of a translator is to report what his author says, not to explain what he means: that is the work of the commentator. What an author says and how he says it — that is the problem of the translator."[1] Passages permitting of two interpretations in the original retain their double significance in Longfellow's rendition. The ambiguous saying of Francesca —

Ma solo un punto fu quel che ci vinse —

is allowed to remain equally ambiguous:

But one point only was it that o'ercame us.

The translator does not consider it his office to say whether *punto* means a point in time or a point in Lanciotto's tale; he leaves the decision to the commentator and the reader. Wherever possible Longfellow adopts a locution with as manifold a significance as Dante's own words, and thus gives us the privilege of interpreting for ourselves.[2]

[1] Life, 1891, vol. iii, p. 411.

[2] This some would claim as a fault, arguing that ambiguity is a defect in composition which the translator should avoid reproducing by the exercise of his judgment in the selection of an expression giving the most probable meaning of his author. An early exponent of the school of literalists was M. Huet, Bishop of Avranches, who, in his "De optimo genere interpretandi" [London, 1684, p. 27], gives a rule supporting the custom which Longfellow follows: *Verbum ambigue dictum est, et duplicem admittit explicationem. Certe res in medio posita ut erat, ita debuit consistere, et verbum anceps ancipiti verbo reddi, ipsaque sententiæ ambiguitas repræsentari.*

On the appearance of the completed work, George Ticknor wrote a letter of appreciation, in which he touched on a point of great moment in treating of the merits of any translation. "Whether you have not encumbered yourself," said he, "with heavier and more embarrassing conditions than permit the free poetical movement which an absolutely English reader covets, is a question which must be settled by the popular voice as separate from that of scholastic lovers of Dante. On that bench of judges I can never be competent to sit; I shall always read your translation with the original ringing in my ears." The question arises, was Ticknor right in thinking that his intimate acquaintance with the text of Dante disqualified him as a critic of Longfellow's work? Who are to decide whether the translator has done his work faithfully and well? Is a translation to stand only upon so much of its merit as can be seen by the reader who knows not the original? I take it that qualifications of as varied a nature are needed for the passing of a safe judgment upon a rendering of Dante as those Matthew Arnold asked of the tribunal to which he would bring a verse translation of Homer. That ringing of the original in his ears, which Ticknor thought incapacitated him, would in my opinion be the first essential of a competent judge; but with this scholarly attainment there must go critical acumen and poetical feeling. Lowell, in whom these requisites were combined in a marked degree, but who had no great fondness for foreign works done into English, regarded Longfellow's translation "not as the best possible, by any means, but as the best probable." "Nobody who is intimate with the original," says he in one of his letters, "will find any translation of the Divine Comedy more refreshing than *cobs*. Has not Dante himself told us that no poetry can be translated? But after all is said, I think Mr. Longfellow's the best thus far, as being the most accurate. It is to be looked on, I think, as measured prose — like our version of Job, for example, though without the mastery of measure in which our Bible translators are unmatched except by Milton; I mean where they are at their best, as in Job, the songs of Deborah and Barak, the death of Sisera, and some parts of the Psalms. Mr. Longfellow is not a scholar in the German sense of the word, — that is to say, he is no pedant: but he certainly *is* a scholar in another and perhaps

a higher sense ; I mean in range of acquirement and the flavor that comes of it."

It is hardly possible to speak of Longfellow's translation without bringing up the vexed question as to what is the most adequate method of translating poetry, whether it is best to aim at literalness within the limits prescribed by verse, or to regard free poetical movement as of paramount importance, valuing the spirit above the letter, or yet, in despair of reproducing anything like the rhythmical effect of the original, to take refuge in a carefully executed prose translation. As it so happens that we find each of the three methods represented in the work done by our American translators of Dante, we shall briefly review here, and under what we have to say of Dr. Parsons and Professor Norton, the arguments which these several translators have made, or hinted at, in support of their respective theories.

No one recognized more fully than Longfellow the arduousness of the task to which he had set himself. He quotes approvingly the sayings of both Dante and Cervantes about the linguistic impossibility of transferring the melody of verse from one language to another. "The difficulty," said Longfellow, "lies chiefly in the *color* of words. Is the Italian 'ruscelletto gorgolioso' fully rendered by 'gurgling brooklet'? Or the Spanish 'pajaros vocingleros' by 'garrulous birds'? Something is wanting." Yet after his apprentice days he never tried to supply that "something" by resorting to a new word or using a different expression from that of his author. Faithfulness to his original is the fundamental principle of all his mature work. "A great many people think," says he in one of his letters, "that a translation ought not to be too faithful ; that the writer should put *himself* into it as well as his original ; that it should be Homer & Co., or Dante & Co. ; and that what the foreign author really says should be falsified or modified if thereby the smoothness of the verse can be improved. On the contrary, I maintain that a translator, like the witness on the stand, should hold up his right hand and swear to 'tell the truth, the whole truth, and nothing but the truth.'" Longfellow accepted as a foregone conclusion that such strict fidelity to the text before him would rob his verse of much fluidity, ease, and grace of construction ; but this is the price

which the man of one language must pay for the privilege of reading the exact matter of Dante in English verse.

Then, too, Longfellow was fully acquainted with the rhythmic difference between the two languages. He knew that even though he preserved the metrical scheme of the *terza rima*, the rhythm of his lines would vary from that of the Italian, owing to the different time-values of the syllables that make up the corresponding English and Italian words. He therefore not only gave up *terza rima*, but he discarded rhyme altogether. "In translating Dante," said he, "something must be relinquished. Shall it be the beautiful rhyme that blossoms all along the line like a honeysuckle on the hedge? It must be, in order to retain something more precious than rhyme, namely, fidelity, truth, — the life of the hedge itself." The freedom and independence gained by choosing blank verse gave Longfellow a wide latitude in which to seek for the best words to reproduce the Italian passage before him. Though English, through its poverty in rhyme-words, is ill fitted for compositions with the triple rhyme, yet by virtue of its pliability, it is admirably suited to the needs of epic and narrative poetry in blank verse. But as blank verse is one of the grandest of English meters, so also is it one of the most difficult in which to obtain marked success, and we cannot look for the same excellence in its lines when the English poet is bound to the exact matter of another's speech as when he is free to range over the wide fields of thought and expression. Naturally, a literal translation in blank verse will not have all the ease of original composition; and in this Longfellow's Dante is no exception.

Beginners in the study of *Divina Commedia* in English often attribute to a translation many of the difficulties with which they meet in the first reading. They have yet to learn that the obscurities are shared by the Italian original. The poem is not easy reading for even the native of Tuscany. To the objections sometimes urged against Longfellow's rendering on the ground that it is hard to follow, we would give answer that Longfellow did not aim at making a handbook for the study of Dante. He strove merely for a reproduction in English blank verse of what Dante had said in most mellifluous Italian *terza rima*. There his task ended, and what is thought of his accomplishment can be gathered from the words of some representative critics.

Lowell's opinion we have already had. Professor Norton, who according to his own statement was not disposed to "substitute commendation for criticism," expressed himself of the opinion that Longfellow's was the best existing translation of Dante. In speaking of the work, shortly after its appearance, he said: "No one acquainted with the extraordinary felicity of Mr. Longfellow's versions of the poetry of other languages — a felicity which was one of the proofs of his original genius — can have doubted that his success would be great in any task to which he might set himself. But the measure of success he has attained can hardly fail to surprise even those who have the highest confidence in his achievements." No less emphatic were the words of William Dean Howells. "Opening the book," said he, "we stand face to face with the poet, and when his voice ceases we may well marvel if he has not sung to us in his own Tuscan." And John Fiske, after quoting Sainte-Beuve's epigram, "*La belle destinée de ne pouvoir plus mourir, sinon avec un immortel!*" says: "Apart from Mr. Longfellow's other titles to undying fame, such a destiny is surely marked out for him, and throughout the English portions of the world, his name will always be associated with that of the great Florentine."

THOMAS WILLIAM PARSONS.

America had in Parsons a poet of very high order, whose free fancy and exquisite workmanship have not won for him the wide popularity which his contributions to our literature merit. True, he neither sought nor cared for renown; it was only at the solicitation of friends that he was induced to make several partial collections of his poems, and these were for the most part privately printed. Dr. Holmes, in answer to a letter asking whether he could explain why so true a poet as Parsons had not fame commensurate with his genius, wrote: "Parsons *is* appreciated by scholars; his genius is recognized widely in Europe, and his poems are greatly admired there. A great part of his literary work is in translations, and this, while perhaps it should, does not always gain for the writer the fame corresponding to the value of the work. In his lifelong devotion

to Dante, by the absorbing study he has given him, I attribute his felicity of style, the exquisite literary art that characterizes his work. He does not, with his fine poetical genius, give us poems often enough. Some of his poems have the most pathetic tenderness, grace, music, and finished art, and they rank with the best of our or any other period. His translation of Dante will carry his name to posterity as a noble and monumental achievement."[1]

He was a sensitive and impressionable youth, and a journey to Italy at the age of seventeen had much to do with the moulding of his likes and studies in after life. This first visit to Florence and his early introduction to Dante are recalled in the opening lines of his poem, "La Pineta Distrutta."

> Farewell, Ravenna's forest! and farewell
> For aye through coming centuries to the sound,
> Over blue Adria, of the lyric pines,
> And Chiassi's bird-song keeping burden sweet
> To their low moan as once to Dante's lines,
> Which, when my step first felt Italian ground,
> I strove to follow, carried by the spell
> Of that sad Florentine whose native street
> (At morn and midnight) where he used to dwell,
> My father bade me pace with reverent feet.[2]

In another place, speaking of this same visit to Florence, he tells us that it was "there, in the venerable Borgo Sant' Apostolo, consecrated, in my imagination, by a verse of Dante's, in the ancient House of the Acciaiuoli, and in the home of a learned lady who bore the name of the poet, I became enamoured of the *Divina Commedia*." A few years later the young enthusiast essayed a literal line-for-line version of his newly found treasure. With the hopefulness of youth he aspired even to the triple rhyme, but he soon discovered that he had aimed too high, and must content himself with some measure less exacting and more in accord with the

[1] *The Bostonian*, June, 1895.

[2] "The delicate involution or inversion of these lines," writes Miss Guiney, "is a good instance of a marked literary peculiarity of Dr. Parsons, which none of our poets shared with him. I have no doubt he got this graceful Latinism directly from Dante, as he had it from Virgil."

restrictions imposed upon him by his task. He therefore espoused the quatrain, used with such good effect by Dryden and Gray, which he felt to be the nearest approach to the "lengthened harmony" of the *terza rima* recognizable by English ears.

Parsons was twenty-four years of age when, in 1843, he issued his translation of the first ten cantos of the *Inferno*, a modest little volume in brown boards. The translation was prefaced by the "Lines on a Bust of Dante," which have since become famous, and have been gathered into the anthologies. In reviews of the book, this poem was singled out for special mention. Longfellow showed his appreciation by including it in "The Estray," a collection of poems edited by him and published in 1847. The translation itself was received with some qualifications of approval; its grace and finish were quite generally admired, but exception was taken to the frequent divergence from Dante's word and manner. The translator was advised by more than one well-meaning reviewer to study Dante more closely. Among the last words written by the then very aged Cary are those of a letter to the young American poet:

Sir, — February 26, 1844.

Many thanks from an old brother translator for your kind consideration in sending him your version of the first ten cantos of the *Inferno*. I received it only a day or two since and have read it twice with much pleasure. It appears to me to possess in a remarkable degree the fluency, vivacity, and harmony of original composition. This unavoidably is effected at the expense of some departure from Dante's grave and sedate character, though his general meaning is faithfully given. The form of rhymes you have adopted is probably the best our language can afford for the purpose: the *terza rima* would often be found totally unmanageable.

If you persevere in your intention of going on with the remainder of the *Divina Commedia*, there is great hope of your producing a work that will please a numerous class of readers; and you will render a good service to the cause of our common literature. I remain, sir,

Your very faithful humble servant,

H. F. Cary.

Although Dr. Parsons kept the work constantly in mind, and was urged by his friends to continue his translation, he did not live (though he lived long enough!) to complete the *Purgatorio*, and the *Paradiso* is

represented but by a few fragments.[1] His was not the nature to be tied down to such a service, unless the inspiration of the moment impelled him to it. His own Muse was constantly claiming his thought and leading him afield. He excused himself for entertaining his own fancies in the lines —

> Friends must be patient when I do these things,
> Wasting an hour that might be better given
> To work — in following Dante far as heaven.
> For when unbid the spirit inly sings,
> And will not be controlled by other's mood,
> That hour is oft the harvest time that brings
> The best thought uppermost: if then subdued
> To serve a master, my own goddess flies,
> And inspiration cometh not if sought,
> And second best is only half way good.

Longfellow's description of Dr. Parsons as the "Poet" of the "Wayside Inn" is a happy analysis of the man's make-up :

> A poet, too, was there, whose verse
> Was tender, musical, and terse :
> The inspiration, the delight,
> The gleam, the glory, the swift flight
> Of thoughts so sudden that they seem
> The revelations of a dream.
> All these were his ; but with them came
> No envy of another's fame ;
> He did not find his sleep less sweet
> For music in some neighboring street,
> Nor rustling hear in every breeze
> The laurels of Miltiades.
> Honor and blessings on his head
> While living, good report when dead,
> Who, not too eager for renown,
> Accepts, but does not clutch, the crown !

[1] "Though Dr. Parsons was a ripe scholar," said one who knew him well, "familiar with all classic literature, and had no life, as it were, outside these patrician friendships, — yet Dante was truly the Only One to him. Longfellow, and even our dear Lowell, had, after all, other heroes. I think Parsons' mind was more dominated by Dante, and infused with his thought, than theirs."

Under date of June 2, 1867, Longfellow makes mention in his journal of a call from Parsons, and a talk they had about theories of translation. What a pity to have no record of that conversation! The third and last volume of Longfellow's Dante was to appear that month, and Dr. Parsons had just completed his translation of the *Inferno*. The whole subject of the translating of poetry must have been very fresh in the minds of both, and it would be instructive to know what each had to say in favor of his theory, after he had given it so thorough a trial. Both had changed somewhat in their opinions regarding the translator's art, since their first attempts at it many years before. The more famous poet had become stricter in his tenets concerning literalness; while the other, after an early endeavor at an exact verbal rendering in *terza rima*, had soon abandoned this foreign metrical form as unsuited to the genius of our language, and had taken to the freer rendering and more fluent lines of the version he has left us. Longfellow, in a series of disconnected remarks scattered throughout his journal and letters, has given us his reasons for the views he held on the art of translating, but Dr. Parsons has told us nothing.

Though Parsons never gave us his theories, his practices proclaimed his principles. It is of the nature of poetry that the idea shall be *en rapport* with the form into which it is cast, and the truer the poetry, the closer the bond. The whole problem of translating verse into verse turns upon the question of transferring this harmony between thought and form, of reproducing, as near as the changed conditions will allow, the same relation between the verse and its content as existed in the original. Now, Dante's style, which Lowell speaks of as being "parsimonious in the number of its words, goldenly sufficient in the value of them," renders him a superlatively difficult author to translate literally into easy-flowing English verse. With the choice of his meter was determined in large part the nature of Parsons' version. Even though he strove to follow Dante closely, he must constantly be called upon to compress three of his author's lines into two of his own, or amplify the same into an entire quatrain. But interpolation falsifies the original, dilation weakens the sense, and with Dante abridgment is not to be thought of. However, in weighing the demands of fidelity to the text against the claims of

rhythm and idiomatic English, Parsons is sure to think most of the construction of his lines. Careful finish is characteristic of his verse, and even in translation he cannot forego his delight in this, though it be at the expense of his author's exact words. Yet Dante's every thought is precious to Parsons, and he is not one of those translators who hope to improve upon their original. Taken largely, there is, in his version, no wide departure from the sense and purport of the original; but Dante's distinctive style is wanting, and a new foreign spirit is infused into the *rifacimento*. It is as if Parsons had heeded the counsel of Sir John Denham, who says of the translator, "it is not his business alone to translate language into language, but poesie into poesie; and poesie is of so subtle a spirit, that in pouring out of one language into another it will all evaporate; and if a new spirit is not added in the transfusion, there will remain nothing but a *caput mortuum*."

Parsons is one of that long line of English translators, headed by King Alfred, who strove to follow Boëthius, "now word for word, now spirit for spirit." To this company belonged Pope, who held that "the fire of a poem is what a translator should principally regard," and Dryden, with his belief that "it would be unreasonable to limit a translator to the narrow compass of his author's words." The class has had many apologists, in many tongues. An ardent advocate of their principles is Schlegel, the German translator of Shakespeare, who strove to "follow, step by step, the letter of the sense, and yet catch part of the innumerable, indescribable beauties which do not lie in the letter, but hover about it like an intellectual spirit." A worthy object, it may be; but just how is the translator to catch the particular charm of his foreign poet? The spirit of poetry is of an evanescent nature, and eludes the pursuer like a will-o'-the-wisp. There is the ever-present danger of the translator's being wrong in his personal estimate of what constitutes the spirit of his author, and, even if he judged aright, would he be able to reproduce the characteristic tone by this method of sketching in of added color? The tendency towards realism, which is seen so widely in the literature of to-day, is averse to this method of portrayal, and prefers the more faithful and impersonal work of the metaphrast, hoping that some suggestion of the spirit may accompany the translated words. And

with the great poets the precise word is often a matter of much moment. The minor and the lyric poets will admit of freer handling. In the *Divina Commedia* particularly does every word carry with it its own peculiar significance.

Parsons, it is granted, has a much higher ideal of the office of the translator than had the early English representatives of his school whom we have quoted, and he is too much of a modern to disregard so unconcernedly the text before him. He has many happy renderings of the sense of his author, and his English is of so rare a type that it cannot but please; and because of its merits as an English poem, his translation will never want for admirers. By virtue of its melody, it charms the reader and holds his attention. Years ago Professor Norton spoke of it as a work which of its kind "can hardly be too warmly praised; nor is it to detract from its praise to say that though free, it is not more poetic than the literal version of its author's brother-poet [Longfellow]." Beyond this oppositeness in the methods pursued by the two translators is the added difference of their diction, — a natural consequence of their different positions. While Longfellow seeks for words of Romance origin, Parsons delights in plain Saxon phrases. The Italian constantly shines through Longfellow's rendering; but Parsons' lines are read with but little suggestion of their being from a foreign original. As a memorial to Dante, and especially as a contribution to American literature, the work of Dr. Parsons will always be cherished. He has been granted the prayer with which he closed the completed first canticle, "*Tantus labor non sit cassus*," and he himself received into the circle of those who do honor to the divine poet.

JAMES RUSSELL LOWELL.

It is no exaggeration to say that, in the understanding of Dante, few of any time or country have surpassed our own genuinely American Lowell. His appreciation was of the keenest, and his ability, as a critic, of the highest order. Poet and scholar, he combined happily the insight of the one with the trained judgment of the other. As

the fruit of a long study of Dante, he has left us an essay which, as Mr. Norton says, "makes other writing about the poet and the poem seem ineffectual and superfluous." This essay, as printed in his collected works, is made up of a biographical sketch published in the "New American Encyclopædia" (1859), and of a magazine article written in 1872, in the heat of summer and all the bustle preceding a departure for Europe. The two articles were afterwards skilfully blended, and though the resulting essay lacks of necessity some of the unity of form which we expect from such a writer as Lowell, it has what is wanting to so many essays on the same theme, — a distinct picture of who Dante was, a clear and concise estimate of what he believed, and an admirable account of the life he lived and the books he wrote.[1]

Lowell was a most assiduous reader. He not only read widely, but his favorite books he read and re-read. He always went to the original sources, and had little use for diluted information. He found translations disenchanting, and thought them at best "but an imitation of natural flowers in cambric or wax." "It is precisely those works," he remarked in a college lecture, "which are most characteristic, which most deepen and widen the mind, which quicken the sense of beauty, which beckon the imagination — it is precisely those which are untranslatable, nay, which are so in exact proportion as they are masterly. This is especially true of the great poets, the glow of whose genius fuses the word and the idea into a rich Corinthian metal which no imitation can replace." For commentators of the usual run Lowell had nothing but maledictions. He sees the Italians forever twitching at Dante's sleeve and "trying to make him

[1] "One need not be a Dantean scholar to comprehend the scope and strength of this prolonged, cumulative, coherent analysis of the Florentine's career, fortified by citations, and enriched with knowledge of Italian history, literature, atmosphere, at the close of the thirteenth century, such as few living men possess."— E. C. Stedman, *Poets of America*.

Of this essay Dr. Holmes said in a letter to Lowell, "It serves a great purpose, quite independently of its value with reference to Dante and his readers; it shows our young American scholars that they need not be provincial in their way of thought or their scholarship because they happen to be born or bred in an outlying district of the great world of letters." — J. S. Morse, Jr., *Life and Letters of O. W. Holmes*, ii, p. 116.

say he is of their way of thinking. Of their way indeed! One would think he might be free of them, at least, in Paradise." It was to the author's own words that Lowell continually went and would have others go. He believed that one might get a thoroughly good education out of a work like Dante's, if read in the right way, inquiringly, and with constant self-interrogation. It was in this manner that he himself became so intimately acquainted with the *Divina Commedia*. In one of his college lectures he has given an outline of the spread of his interest when once it had been awakened:

One is sometimes asked by young men to recommend to them a course of reading. My advice would always be to confine yourself to the supreme books in whatever literature; still better to choose some one great author and grow thoroughly familiar with him. For as all roads lead to Rome, so they all likewise lead thence; and you will find that in order to understand perfectly and weigh exactly any really vital piece of literature, you will be gradually and pleasantly persuaded to studies and explorations of which you little dreamed when you began, and will find yourselves scholars before you are aware of it. If I may be allowed a personal explanation, it was my own profound admiration for the *Divina Commedia* of Dante that lured me into what little learning I possess. For remember there is nothing less fruitful than scholarship for the sake of mere scholarship, nor anything more wearisome in the attainment. But the moment you have an object and a center, attention is quickened — the mother of memory; and whatever you acquire groups and arranges itself in an order which is lucid because it is everywhere in an intelligent relation to an object of constant and growing interest. Thus, as respects Dante, I asked myself, What are his points of likeness or unlikeness with the authors of classical antiquity? In how far is either of these an advantage or defect? What and how much modern literature had preceded him? How much was he indebted to it? How far had the Italian language been subdued and suppled to the uses of poetry or prose before his time? How much did he color the style or thought of the authors who followed him? Is it a fault or a merit that he is so thoroughly impregnated with the opinions, passions, and even prejudices, not only of his own age, but his country? To what extent is a certain freedom of opinion, which he shows sometimes on points of religious doctrine, to be attributed to the humanizing influences of the Crusades in enlarging the horizon of the Western mind by bringing it in contact with other races, religions, and social arrangements? These and a hundred other questions were constant stimulants to thought and inquiry,

stimulants such as no merely objectless and, so to speak, impersonal study could have supplied.

It was a somewhat similar course which Lowell followed in his class-room instruction at Harvard. Some of those who read the modern authors under him remember with pleasure the originality of his method of imparting information, the sprightliness of his digressive talks, and the exceeding profit with which they pursued their work under his inspiring guidance. He was more of a poet than an accepted professor of the modern languages, and he spoke to his pupils of the great poets as poets, and not as fruitful ground for the study of philology.[1] His delightful rambles into the provinces of the man of letters and the moral philosopher, his talks on style and the problems of all times, constituted a vital charm in the minds of the students who each year chose to study under him. This exceptional, unacademic mode of procedure was very effective under his handling. "It made a romance of the hour," says Henry James. "It made even a picture of the scene; it was an unforgettable initiation. . . . He was so steeped in history and literature that to some yearning young persons he made the taste of knowledge sweeter, almost, than it was ever to be again. He was redolent, intellectually speaking, of Italy and Spain; he had lived in long intimacy with Dante and Calderon; he embodied, to envious aspirants, the happy intellectual fortune: independent years in a full library, years of acquisition, without haste and without rest, a robust love of study, which went socially arm in arm with a robust love of life. This love of life was so strong in him that he could lose himself in little diversions, as well as in big books."

Of the reminiscences of Lowell as a teacher, given by his students, none touch so closely on the subject in hand as the sketch written by Professor Barrett Wendell, and we therefore press into service the latter's excellent account of Lowell's method of conducting the study of Dante:

[1] "He had the good fortune to be born before the linguistic age, and the good taste to have been an early representative of the literary study which disregards specialism and ranges free over the goodly pastures of literature."—*Saturday Review*, Feb. 27, 1892.

In my Junior year, a lecture of Professor Norton's excited in me a wish to read Dante under Mr. Lowell. I did not know a word of Italian, though; and I was firmly resolved to waste no more time on elementary grammar. Without much hope of a favorable reception, then, I applied for admission to the course. Mr. Lowell received me in one of the small recitation-rooms in the upper story of University Hall. . . . He listened to my application kindly, . . . and . . . told me to come in to the course and see what I could do with Dante.

To that time my experience of academic teaching had led me to the belief that the only way to study a classic text in any language was to scrutinize every syllable with a care undisturbed by consideration of any more of the context than was grammatically related to it. Any real reading I had done, I had had to do without a teacher. Mr. Lowell never gave us less than a canto to read; and often gave us two or three. He never, from the beginning, bothered us with a particle of linguistic irrelevance. Here before us was a great poem — a lasting expression of what human life had meant to a human being, dead and gone these five centuries. Let us try, as best we might, to see what life had meant to this man; let us see what relation his experience, great and small, bore to ours; and, now and then, let us pause for a moment to notice how wonderfully beautiful his expression of this experience was. Let us read, as sympathetically as we could make ourselves read, the words of one who was as much a man as we, only vastly greater in his knowledge of wisdom and of beauty. That was the spirit of Mr. Lowell's teaching. It opened to some of us a new world. In a month I could read Dante better than I ever learned to read Greek, or Latin, or German.

His method of teaching was all his own. The class was small — not above ten or a dozen; and he generally began by making each student translate a few lines, interrupting now and then with suggestions of the poetic value of passages which were being rendered in a style too exasperatingly prosaic. Now and again, some word or some passage would suggest to him a line of thought — sometimes very earnest, sometimes paradoxically comical — that it would never have suggested to any one else. And he would lean back in his chair, and talk away across country till he felt like stopping; or he would thrust his hands into the pockets of his rather shabby sack-coat, and pace the end of the room with his heavy laced boots, and look at nothing in particular, and discourse of things in general. We gave up note-books in a week. Our business was not to cram lifeless detail, but to absorb as much as we might of the spirit of his exuberant literary vitality. And through it all he was always a quiz; you never knew

what he was going to do or to say next. One whimsical digression I have always remembered, chiefly for the amiable atrocity of the pun. Some mention of wings had been made in the text, whereupon Mr. Lowell observed that he had always had a liking for wings: he had lately observed that some were being added to the ugliest house in Cambridge, and he cherished hopes that they might fly away with it. I remember, too, how one tremendous passage in the *Inferno* started him off in a disquisition concerning canker-worms, and other less mentionable — if more diverting — vermin. And then, all of a sudden, he soared up into the clouds, and pounced down on the text again, and asked the next man to translate. You could not always be sure when he was in earnest; but there was never a moment when he let you forget that you were a human being in a human world, and that Dante had been one, too. One or two of us, among ourselves, nicknamed him "sweet wag"; I like the name still.

After a month or two, he found that we were not advancing fast enough. So he fell into a way of making us read one canto to him, and then reading the next to us. If we wished to interrupt him, we were as free to do so as he was to interrupt us. There was one man in the class, I remember, who liked to read out-of-the-way books, and who used to break in on Mr. Lowell's translation with questions about Gabriel Harvey and other such worthies, rather humorously copying Mr. Lowell's own irrelevancies; but he could never get hold of anything so out of the way that Mr. Lowell had not read it, or at least could not talk about it as easily as if he had read it often. So, in a single college year, we read through the Divine Comedy, and the *Vita Nuova*, and dipped into the *Convito* and the lesser writings of Dante. And more than one of us learned to love them always.

We have already seen how many attractions Dante had for Lowell. "The more you study him," says he, in one of his letters, "the more sides you find, and yet the ray from him is always white light. I learn continually to prize him more as man, poet, artist, moralist, and teacher." As a man, Dante was for Lowell the preëminent figure of mediæval Italy, and he sometimes felt that Italian history of that day was chiefly of value so far as it furnished material for explanatory footnotes to Dante's greatest work. The young Florentine, who upon the very entrance into manhood had a fixed conception of the meaning and purport of life, and the exile, who in his last days could build out of his broken career that "three-arched bridge, still firm against the wash and wear of ages," guided and inspired him. The

applicability of Dante's teaching to the practical conduct of our own lives, the fact that Dante's poem is the allegory of a human life, impressed Lowell very strongly. "Whatever subsidiary interpretations the poem is capable of," said he, "its great and primary value is as the autobiography of a human soul, of yours and mine it may be, as well as Dante's. In that lie its profound meaning and its permanent force."

As a moralist and teacher, Dante stood apart in Lowell's mind from the other truly great men of letters. Shakespeare was for him the most comprehensive intellect, but Dante the highest spiritual nature that has found expression in rhythmical form. "Dante," says he, "penetrates to the moral core of those who once fairly come within his sphere, and possesses them wholly." In his attitude towards this chosen hero of his, we catch a glimpse of the graver side of Lowell's nature, a phase in his well-rounded character which readers often lose sight of, through the abounding fun and wit they find within his pages.[1] Lowell was true to his New England inheritance, and he shares with her other representative writers their healthy moral tone. He and Longfellow had much in common in their appreciation of Dante ; the elevating and sustaining influence of the Divine Comedy was deeply felt by both of them. It was when he mourned the death of his wife that Longfellow turned for solace to the translating of Dante. Lowell speaks of loving Dante because "he is not merely a great poet, but an influence, part of the soul's resources in time of trouble." With the sacred imagery and religious tone of Longfellow's sonnets on translating the *Divina Commedia*, compare the following words from Lowell: "As the Gothic cathedral, then, is the type of the Christian idea, so is it also of Dante's poem. . . . Complete and harmonious in design as his work is, it is yet no pagan temple enshrining a type of the human made divine by triumph of corporeal beauty ; it is not a private chapel housing a single saint and dedicated to one chosen bloom of Christian piety or devotion ; it

[1] "Mr. Lowell, the jester, though he keeps slyly nudging Mr. Lowell, the critic, and occasionally interrupting his master's serious discourse with the privileged impertinence of motley, is still a person of secondary interest, and it is with his master's utterances that we are chiefly concerned." — William Watson, *Excursions in Criticism*.

is truly a cathedral, over whose altar hangs the emblem of suffering, of the divine made human, to teach the beauty of adversity, the eternal presence of the spiritual, — not overhanging and threatening, but informing and sustaining the material. In this cathedral of Dante's there are side-chapels, as is fit, with altars to all Christian virtues and perfections; but the great impression of its leading thought is that of aspiration, forever and ever. In the three divisions of the poem we may trace something more than a fancied analogy with a Christian basilica. There is, first, the ethnic forecourt, then the purgatorial middle space, and last the holy of holies dedicated to the eternal presence of the mediatorial God." Lowell's worship of Dante was never blind adoration; the critic within him never slumbered, else he could not have so laid hold of the essential traits of his author. He saw clearly, that though Dante was a great figure in the thought and statesmanship of the age in which he lived, it was as poet that he had the strongest claim upon posterity. Underlying the many-sided character of Dante, Lowell always saw the poet, "irradiating and vivifying, gleaming through in a picturesque phrase, or touching things unexpectedly with that ideal light which softens and subdues like distance in the landscape." Making every deduction for the dry patches of mediæval physics and metaphysics in the *Divina Commedia*, Lowell considered Dante the first of descriptive as well as of moral poets.

CHARLES ELIOT NORTON.

The last American Dante student of whom we shall speak is Mr. Norton, the friend of the three New England interpreters whose work we have just been reviewing, and himself a careful translator of Dante. Though the present occasion does not admit of a detailed account of Mr. Norton's services toward the spreading of Dantesque studies in America, yet our sketch would be incomplete without some passing reference to his work in this field.

Mr. Norton's earliest contribution to Dante literature appeared in the *Atlantic Monthly* for 1859, and consisted of an essay on the

Vita Nuova, accompanied by specimen translations. In 1867 the completed translation was published, together with some additional comment. At that time the *Vita Nuova* was just beginning to receive the attention from English students warranted by its importance in Dante's literary history and development, and Mr. Norton's volume was therefore welcome.[1] It is more literal than Rossetti's version, with which it was almost contemporaneous. In 1891–92 Mr. Norton published a prose translation of the *Divina Commedia*, — a translation in which the principles of his early work again rule.

It is only of recent years that the literal prose rendering of poetical work has received due recognition from the literary critic. Early associations act as powerful sources of prejudice, and there are many who after their college days are unable to regard a prose version in any other light than that of a "crib." This is unjust to such excellent work as the translations of Homer by Butcher, Leaf, Lang, Myers, and Palmer, and of Dante by Carlyle, Butler, and Norton. Some of these men are masters of English prose, but this is not the prime reason for their adoption of it as the vehicle of their authors' thoughts. They all grant that they leave unattempted half the problem of translation, but it is from no want of effort, no slackness of endeavor; they have chosen prose rather from a pressing sense that the charm which the genius of the poet has given to his verse is intransmutable. Yet the best of these translators into prose pay great attention to their English, and endeavor to please the ear while satisfying the exacting mind of a realistic age. The absence of care about rhythm and rhyme makes it possible for a literal prose translation to be so much easier of comprehension and assimilation at the first reading.

It is interesting to note how all the translators of Dante into English prose, even with their divergent conceptions as to the best means of attaining a common end, pay tribute to Dr. John Carlyle, the first to enter the field. Appreciating the excellence of Dr. Car-

[1] The earliest complete translation of the *Vita Nuova* into English was that by Joseph Garrow, published in Florence in 1846. Dean Plumptre, with characteristic carelessness, speaks of the translator as an American. Mr. Francis Boott, of Cambridge, Mass., who knew Garrow in Florence, assures me there is no doubt of Garrow having been an Irishman.

lyle's rendering of the *Inferno*, Mr. Butler began his translation with the second canticle. Dugdale's *Purgatorio* was undertaken in the hope that it might serve as a companion volume to Dr. Carlyle's *Inferno*. "Had Dr. Carlyle made a version of the whole poem," says Professor Norton in his preface, "I should hardly have cared to attempt a new one. His conception of what a translation should be is very much the same as my own." Of the barrenness of prose as a medium for thoughts born of a poet's mind and couched in the noblest verse, no one could be more conscious than Professor Norton, and he translates with the hope that the "imagination may mould the prose as it moulded the verse."

For the past ten years Mr. Norton has given instruction in Dante as part of his regular duties of Professor in Harvard College. In 1894 he delivered the Turnbull Lectures on poetry at Johns Hopkins University, choosing Dante for his theme.

A few more indications of the hold which Dante has taken on American scholarship and we are done with this part of our subject. That America should have the oldest of the existing Dante societies is a flattering proof of the seriousness of the interest shown here in his work. Mr. Norton was one of its founders; the Dante books which he had collected for his own use were given to the Harvard College Library, and formed the nucleus of the collection since maintained by the Dante Society. By the support and encouragement which this society gave to the publication of Dr. Fay's "Concordance," it has earned the gratitude of all students. This monument of diligence and care is an achievement of which the compiler can well feel proud. "I have often thought," writes Dr. Moore, "that the most generally useful commentary on the *Divina Commedia* in existence is the invaluable 'Concordance' of Dr. Fay."[1] Scartazzini, who admits with gratitude that he daily finds need to consult this work, says that "its value can only be recognized and estimated after a lengthened use of it. It is certain that this at any rate will never grow dusty in the library of a student of Dante."

Americans have made many other contributions of a varied nature to Dantean literature, mostly *livres de vulgarisation;* but the future

[1] "Studies in Dante," 1896, p. 45.

should be more productive than the past. The scholar of to-day has vastly greater facilities for carrying on his researches in America than had the student of a generation — yes, or even a decade ago. The Dante library at Harvard is now not his only rich resource. At Cornell University the student can find what is in some respects the most remarkable Dante collection in the world. Books have been gathered there from the four quarters to take their place in the cosmopolitan literature of the *Divina Commedia* and its author; its all-round completeness and bibliographical rarities are a delight to both the student and bibliophile. The donor, Mr. Willard Fiske, has said in a private letter of recent date: "My own collection is a surprise even to myself. I began it with the idea of sending to Cornell some two or three hundred of the more useful Dante works, that the student might have at least something to begin on. But my interest grew as the books turned up, until the collection became what it is." Then, too, the rich Italian library of the late Francis C. Macauley has recently been bequeathed to the University of Pennsylvania, and, with its wealth of early editions, may be expected to fill out in some measure the unavoidable gaps of the other two American collections.

Thus happily situated, Americans ought to grow familiar with Dante; but, as Lowell said, his life and work have in them a meaning of such depth as "few men have meaning enough in themselves wholly to penetrate." It is to be regretted that there is no hope of Dante ever taking the place of a popular author with us, of becoming one of our intimates. He would leave us a sense of the emptiness of much of that which we make our boast, and would teach us the instability of national position and the permanence of moral worth alone. But the great reading public cares little for instruction, and is given to avoiding those books in which it suspects reproof or correction. Those, however, who have come within the spell of Dante's poetry, his thought, and his ideals, are conscious of the enrichment of their lives and the ennobling of their own aspirations.

APPENDIX.

I. CRITIQUE ON CERTAIN PASSAGES IN DANTE. — Da Ponte.

First Paper.[1]

In the course of my investigations of the difficulties which the language and manner of Dante occasionally present, I have been led to believe that in ten or twelve instances at least, in the *Inferno* alone, modes of interpretation might be offered which would reconcile the objections of the critics, and remove all doubts of the meaning of the author. Of these I now subjoin the first, reserving the others for another opportunity.

Inf. i. 29–30.

Ripresi via per la piaggia deserta,
Sicchè il piè fermo sempre era il più basso.

In order to ascertain the actual situation, position, and movement of Dante, we ought to go back to verse 13 :

Ma poi ch' io fui appiè del colle giunto
Là ove terminava quella valle,

and to give to the expression *appiè del colle* a signification similar to that conveyed by the following line from one of Petrarch's sonnets:

Appiè de' colli ove la bella vesta.

[1] "We recommend to the curious in Italian literature, and particularly to the admirers of the *Divina Commedia*, the following proposed interpretations of several very difficult passages in the *Inferno* of Dante. They are decidedly the best explanations we have seen of the passages referred to, on which, by the way, whole volumes have been written. With regard to the new reading of *che i* for *ch' ei*, the merest novice in Italian will acknowledge the improvement; and it is really surprising that a correction so simple, and so perfectly satisfactory, should not have been suggested by any of the Dantesque commentators, who for five hundred years have been striving to outdo each other in *variae lectiones* and new interpretations. The other explanations are ingenious and most probably correct." — [Editorial note in the *New York Review and Athenæum Magazine*, probably by Anderson.]

Here every one will admit that the poet does not speak of a place *actually adjoining*, but merely of a place *very near* the foot of the hills, in which place Laura was born, and where, too, the five *pernici*, supposed to be referred to by the poet, ranged while they lived "unhindered and unhurt."

There appear to me to be two good reasons for this interpretation. First, Dante in order to express perfect contact, makes use elsewhere of a much stronger expression. I refer to the 134th verse of the 17th canto of the *Inferno*.

Appiè appiè della stagliata rocca.

Secondly, if Dante had been actually at the foot of the hill, in the strict sense of the word, he could not possibly have seen its summit[1] "clad in the sun's bright rays." Let us now examine how this construction agrees with the context.

Dante, "in the middle of the way of life," finds himself in the forest of Error. He cannot tell how he came there, but merely recollects that a moment previous he was "oppressed with sleep," that is, in a state of intellectual unconsciousness, arising from the violence of his passions. In this "rugged, wild, and gloomy" forest, he loses his way and soon after finds himself (he either will not or cannot tell how) at the foot of a hill bounding this valley or forest. Alarmed at this, he raises his eyes to the summit of the hill and there sees the rays of the sun. *Allor fu la paura un poco queta*, and he turns round to look upon the pass *che non lasciò giammai persona viva*, that is, *lasciò passar*, or in other words, the pass which no living soul ever omitted or was exempted from passing. Then

Riprese via per la piaggia deserta,

and this brings us to the difficulty.

It would be difficult to persuade me that this *piaggia deserta* means the beginning of the *ascent*. Dante says expressly that he resumed his previous way, or walked again along the *piaggia*,

Sicchè il piè fermo sempre era il più basso,

and then began to ascend. This ascent is, moreover, announced by an emphatic *Ed ecco*, denoting that then, and not till then, did the rise begin.

To conclude —

Ripresi via per la piaggia deserta,

[1] *Spalle* certainly means the summit of the hill, and not the *quasi sommità*, as Biagioli wishes us to believe; because if the sun's rays had reached the side of the hill, the forest would not have been dark, nor would the poet have been obliged to raise his eyes to see the light. — Da P.

I resumed my way along the solitary *plain* (where alone *il piè fermo sempre è il più basso*), and walked toward the hill, — that is, toward the seat of truth ; but in such a way that my firm foot was always lower than the other. This I take to mean : I still continued in the path of error, not daring to ascend the hill of truth. After going a short distance, and just as I had reached the beginning of the rise, my further progress is opposed by Pleasure, Pride, and Avarice, so much so that (to repeat Dante's *jeu de mots*),

Back to return at every turn I turned.

In this way the literal sense is abundantly perspicuous, and the allegorical extremely apt and beautiful.[1]

Second Paper.[2]

Among the arguments I offered, in my last communication, to support the interpretation I proposed, of the 30th line of the 1st canto of Dante's *Inferno*, I omitted to call your attention to the 31st line :

And lo ! not far from the hill's first ascent,

[1] It is not Da Ponte's intention to make *piaggia* the equivalent of *piano*, which ordinarily is its direct opposite in meaning, but to interpret the word in its poetical signification of "quasivoglia luogo." In this sense, as is remarked in the "Vocabolario degli Accademici della Crusca," the word is equivalent to the Latin *plagæ tractus*, or the Greek χώρα, and is used thus in Petrarch's lines :

Cesare taccio, che per ogni piaggia
Fece l' erbe sanguigne,

and again

Consumando mi vo di piaggia in piaggia
Il dì pensoso, poi piango la notte.

Dante uses the word half a dozen times in the *Commedia*, thrice in an unmistakable sense. From its primary meaning of hillside or slope, the word derives its secondary meaning of the bank of a river or the shore of an ocean ; it occurs with the latter signification in *Inf.* iii. 92, *Purg.* ii. 50, xvii. 78. Da Ponte would, of course, translate the *piaggia* of *Inf.* ii. 62, in the same manner as in the line in the first canto. The only other occurrence of the word in the *Commedia* is in *Purg.* iv. 34–35 :

Poichè noi fummo in su l' orlo supremo
Dell' alta ripa, alla scoverta piaggia.

By different commentators and translators *scoverta piaggia* here has been variously understood as referring to the ridge of the mountain in full view, the unobstructed mountain side or slope, and the open country or lea beyond. — T. W. K.

[2] "We again call the attention of amateurs to this critique. In the present instance the explanation offered is one of the happiest we have ever seen." — [Eds.]

which not only points out the place of the first appearance of the panther, but shows conclusively that Dante had *not yet* reached the "cominciar dell' erta," — the beginning or foot of the ascent; because the interjection *ecco* is almost always used to denote the time and place of the first appearance of a new object, or the first occurrence of a new event. If Dante was prevented from going further by the "panther," when this panther was only "*quasi* al cominciar dell' erta," it follows, of course, that Dante had not yet arrived at the foot of the hill, his progress toward it being intercepted by the panther.

I now pass on to another passage which appears to me to have been strangely misunderstood.

Inf. iii. 109–111.

> Caron dimonio, con occhi di bragia
> Loro accennando tutte le raccoglie,
> Batte col remo qualunque s' adagia.

The commentators have uniformly made *batte* an active verb, and have agreed to consider this last line as meaning that Charon, impatient at the delay,

> Beats soundly with his oar the loitering shades!

Let us see how this strange commentary is supported by the context. At verse 71, Dante, seeing a great number of souls collecting on the bank of a river, turns to his conductor, saying,

> Master, give me to know what souls are these,
> And what is that which makes them seem (for so
> Even through this feeble light to me they seem)
> In *such swift haste* to pass from shore to shore.

At verses 111, 117, these souls, which according to the commentators require the stimulus of Charon's oar (a long oar, by the way, he must have had), are described in the beautiful similitudes of Dante, as hastening to the boat

> Like autumn foliage dropping to the ground,
> Or falcons stooping to the fowler's call.[1]

Again, at verse 124, Virgil says that these lazy souls who, like asses at a

[1] Come d' autunno si levan le foglie
L' una appresso dell' altra, infin che 'l ramo
Rende alla terra tutte le sue spoglie;
Similemente il mal seme d' Adamo
Gittansi di quel lito ad una ad una
Per cenni, com' augel per suo richiamo.

ferry, must, it seems, be beaten with an oar to make them move, are always eager to get over ; because, to use the poet's own strong language,

> The justice of their Judge so pricks them on,
> That fear is lost in longing.

Surely such a commentary has no need of comment. The following is the explanation I would offer. Charon, says the poet,

> With eyes of fire and guiding glance of sign,
> Gathers them all together.

With what sign? The answer, one would think, was obvious enough : "the grim ferryman" *batte col remo*, strikes with his oar, — and then — *qualunque s' adagia* — each one takes his seat in Charon's barque,[1] and that willingly, and even eagerly ; because, in the words of Dante, above translated,

> La divina giustizia gli sprona
> Sì che la tema si volge in disio.[2]

Third Paper.

Inf. v. 77–78.

> Vedrai quando saranno
> Più presso a noi ; e tu allor gli prega
> Per quell' amor ch' *ei* mena ; e quei verranno.
>
> Thou shalt see,
> When they are nearer ; then adjure them by
> That love which is their lord, and they will come.

Venturi tells us that *ei* is here taken in the sense of *eglino ;* but yet, he adds with great gravity, you cannot say *eino* instead of *eglino ;* whereupon he utters maledictions against the absurdities of grammar. Volpi, I believe, has closed his eyes upon this passage, as well as the Avignon editor,[3] who on

[1] This is certainly one of the significations of *adagiarsi*, which means not only to walk *adagio* or slowly, but to sit *a suo agio* — at one's ease — in a convenient or reclining posture. This is, in all probability, the meaning of the word as it occurs in Petrarch, Part I, Canzone v, st. iii, v. 10,

> Il Pastor, *etc.*,
> Ivi senza pensier s' adagia e dorme. — Da P.

[2] For a recent statement of the various interpretations of this passage, see the chapter on " L' adagiarsi delle anime " in O. Antognoni's " Saggio di studj sopra la Commedia di Dante," Livorno, 1893, and the discussion occasioned by G. Maruffi's note in " Giornale dantesco," 1893, vol. i, pp. 217–218. — T. W. K.

[3] " La divina commedia, con argomenti ed annotazioni scelte dai migliori commentatori." Avignone, 1816. 3 vol. 24°.

more occasions than one shows himself marvelously clever in getting around a difficulty. Lombardi has recourse to a ridiculous paraphrasis,[1] and Biagioli thinks *ch' ei mena* means *ch' ei mena insieme*, which might answer if we make *ei* the nominative case singular, referring to *amore*. It is certainly very singular, that amidst such a variety of explanations, not a commentator among them all appears to have suspected the interpretation which I take to be undoubtedly the true one, and which one would think is almost as obvious as it is completely satisfactory. To have the right reading, it is not necessary to alter a letter or a stop ; in the word *ei* detach the *i* from the *e* and everything is clear :

E tu gli prega
Per quell' amor che i mena, e quei verranno.[2]

The pronoun *i* is then in the objective case plural, for *li* or *gli*, and this is so far from being a harsh construction that we have the authority of Dante himself for this identical license :

La sconoscente vita *che i* fe sozzi.
Inf. vii. 53.

In the same way another sentence, which has been considered an obscure one, is made perfectly intelligible. Let the 18th verse of the 18th canto of the *Inferno* be printed thus :

Infino al pozzo che i tronca e raccogli ;

and all the forced and far-fetched explanations of the commentators fall to the ground as useless or absurd.

Inf. ix. 7–8.

Pure a noi converrà vincer la pugna,
Comminciò ei — se non — tal ne s' offerse.

[1] "Sincope d' *elli*, adoperato dagli antichi nel retto caso e nell' obbliquo, equivale quì a *loro*, — *ch' ei mena*, dice così invece di dire, *ch' è loro cagione d' essere da quella bufera dimenati*."

[2] This reading is now quite generally adopted. Bartolommeo Perazzini gave it in his "Corectiones et adnotationes," originally published in 1775, in a miscellaneous volume long since a rarity, and reprinted by Scolari in his "Intorno alle Epistole latine di Dante," Venice, 1844. "Sic legendum censet," says Perazzini, "erud. Joseph Thomasellius heic et ubique similis locus occurrat, cum nusquam *ei* occusativum invenire sit. Et quidem apud Vellutellum ita legimus:

Per quell' amore, che i mena, et ei verranno."

Since about 1835, in the case of the passage cited by Da Ponte, as well as in the similar ones of *Par.* xii. 26, and xxix. 4, *che i* has been given in all but the carelessly edited texts and the reprints of old works. — T. W. K.

The commentators, without exception, consider the pronoun *tal* as referring here to Beatrice. With all due respect to that "donna gentile," I cannot help thinking that the Angel is the person here alluded to, and that for three reasons: First, because the lady Beatrice did not offer any personal assistance to Dante, but merely solicited in his behalf the services of Virgil, and, after having thus addressed him,

> Or muovi, e con la tua parola ornata
> E con ciò ch' è mestieri al suo compare
> L' ajuta sì ch' io ne sia consolata,

she then told him her name and her desire to return to the place she had left, and concluded by assuring him that she would not forget to speak well of him when she went back to Heaven.

> Quando sarò d' avanti al Signor mio
> Di te mi loderò sovente a lui.

Secondly, because *ne s' offerse* does not so much signify "offered her assistance," as "made her appearance to us," and seems to have reference to the passage,

> E già di quà da lei discende l' erta
> Passando per li cerchi senza scorta
> *Tal* che per lui ci fia la terra aperta.

And thirdly, because *tal ne s' offerse*, with *ne* in the plural number, is scarcely compatible with the interpretation hitherto received, but peculiarly appropriate to the one I have proposed. Beatrice appeared only to Virgil, but the Angel was then descending to present himself before Virgil while Dante was with him, as appears by the verses we have quoted above.

How the aposiopesis, *se non*, is to be supplied, it is perhaps not very easy to determine. But it is probable that Virgil was on the point of saying something disagreeable to Dante, or at least calculated to increase his apprehensions; for instance, "if Beatrice has not deceived us," "if Heaven has not altered its decrees," or something similar; and then suddenly correcting himself, or recollecting the promises of the Angel, finished his sentence in the tone and language of encouragement.

I add a short remark on the third line of the first canto:

> Che la diritta via era smarrita.

To say that *che* has in this place the meaning of *talmente chè* or *perocchè* or *perchè*, which is the explanation almost universally given, is certainly a mistake. Biagioli is the only annotator who has pointed out the error and inconsistency of this interpretation. He agrees with Volpi that there is here an ellipsis of the preposition *in*, but neither he nor Volpi adduce any

classical authority for the use of *che* in the sense of *in che*. There exists, however, a remarkable and conclusive instance of this kind in Petrarch, Part I, son. ii, v. 1 :

> Era il giorno *che* al Sol si scoloraro.

Dante himself furnishes another example, *Inf.* i. 11 :

> Tanto era pien di sonno in su quel punto
> Che la verace via abbandonai.

L. Da Ponte.

II. WILLIAM HICKLING PRESCOTT.

Da Ponte was an ardent advocate of everything Italian, and he fervently resented any imputations, fancied or real, upon the honor of his native country, whether it concerned letters, music, manners, or morals. So sensitive was he in this matter that at the time of the trial of Queen Caroline, when aspersions were cast upon the Italian character, he felt called upon to address an ode to George IV; and again in 1824 when our own historian, Prescott, published in the *North American Review* an article on "Italian Narrative Poetry," Da Ponte thought he saw a slighting estimate of the genius of his fellow-countrymen, and forthwith issued a reply. That Da Ponte misunderstood the position taken by Prescott is plainly evident to us of to-day, and that Prescott had a real fondness for the Italian authors his writings and letters go to show. One of these letters is concerned with his first impressions of Dante, and I shall cite a considerable portion of it, because of its interest as one of the earliest American estimates of the great Florentine. The letter is dated 1824, and was written to George Ticknor, who printed it in his biography of his friend, stating that Prescott "never ceased to talk of Dante in the same tone of admiration in which he thus broke forth in the first study of him, — a noteworthy circumstance, because owing to the imperfect vision that so crippled and curtailed his studies, he was never afterwards able to refresh his first impressions, except, as he did it from time to time, by reading a few favorite passages, or listening to them." It is to be remembered that this is but a familiar letter to a friend, and though the writer must have given the subject some thought, he himself would doubtless have polished and revised his estimate before printing it.

I have finished the *Paradiso* of Dante, and feel as if I had made a most important addition to the small store of my acquisitions. To have read the *Inferno* is not to have read Dante ; his genius shows itself under so very different an aspect in each of his three poems. The *Inferno* will always be the most popular, because it is the most — indeed the only one that is at all — entertaining. Human nature is so delightfully constituted that it can never derive half the pleasure from any relation of happiness that it does from one of misery and extreme suffering. Then there is a great deal of narrative, of action in the *Inferno*, and very little in the two other parts. Notwithstanding all this, I think the impression produced on the mind of the reader by the two latter portions of the work much the most pleasing. You impute a finer, a more exquisite (I do not mean a more powerful), intellectual character to the poet, and, to my notion, a character more deeply touched with a true poetical feeling.

The *Inferno* consists of a series of pictures of the most ingenious, the most acute, and sometimes the most disgusting bodily sufferings. I could wish that Dante had made more use of the *mind* as a source and a means of anguish. Once he has done it with beautiful effect, in the description of a *Barattiere*, I believe,[1] who compares his miserable state in hell with his pleasant residence on the banks of the Arno, and draws additional anguish from the comparison. In general, the sufferings he inflicts are of a purely physical nature. His devils and bad spirits, with one or two exceptions, which I remember you pointed out, are much inferior in moral grandeur to Milton's. How inferior that stupendous, overgrown Satan of his to the sublime spirit of Milton, not yet stripped of all its original brightness. I must say that I turn with more delight to the faultless tale of Francesca da Polenta than to that of Ugolino, or of any other in the poem. Perhaps it is in part from its being in such a dark setting, that it seems so exquisite by contrast. The long talks in the *Purgatorio* and the dismal disputations in the *Paradiso* certainly lie very heavy on these parts of the work ; but then this very inaction brings out some of the most conspicuous beauties in Dante's composition.

In the *Purgatorio* we have, in the first ten cantos, the most delicious descriptions of natural scenery, and we feel like one who has escaped from a dungeon into a rich and beautiful country. In the latter portions of it he often indulges in a noble tone of moral reflection. I look upon the *Purga-*

[1] "My friend says, with some hesitation, 'a Barattiere, *I believe*.' It was in fact a 'Falsificatore' — a *counterfeiter* — and not a *barrator* or *peculator*. The barrators are found in the twenty-first canto of the *Inferno ;* but the beautiful passage here alluded to is in the thirtieth." — G. T.

torio, full of sober meditation and sweet description, as more *à l'Anglaise* than any other part of the *Commedia*. In the *Paradiso* his shocking argumentations are now and then enlivened by the pepper and salt of his political indignation, but at first they both discouraged and disgusted me, and I thought I should make quick work of the business. But upon reading further, — thinking more of it, — I could not help admiring the genius which he has shown in bearing up under so oppressive a subject. It is so much easier to describe gradations of pain than of pleasure, — but more especially when this pleasure must be of a purely intellectual nature. It is like a painter sitting down to paint the soul. The Scriptures have not done it successfully. They paint the physical tortures of hell, fire, brimstone, etc., but in heaven the only joys, *i.e.*, animal joys, are singing and dancing, which to few people convey a notion of high delight and to many are positively disagreeable.

Let any one consider how difficult, nay impossible, it is to give an entertaining picture of purely intellectual delight. The two highest kinds of pure *spiritual* gratification which, I take it, a man can feel, — at least, I esteem it so, — are that arising from a consciousness of a reciprocated passion (I speak as a lover), and, second, one of a much more philosophic cast, that arising from the successful exertion of his own understanding (as in composition, for instance). Now Dante's pleasures in the *Paradiso* are derived from these sources. Not that he pretends to write books there, but then he disputes like a doctor upon his own studies, — subjects most interesting to him, but unfortunately to no one else. . . .

In all this, however, there was a great want of action, and Dante was forced, as in the *Purgatorio*, to give vent to his magnificent imagination in other ways. He has therefore made use of all the meagre hints suggested metaphorically by the Scriptures, and we have the three ingredients, light, music, and dancing, in every possible and impossible degree of diversity. The *Inferno* is a sort of tragedy, full of action and characters, all well preserved. The *Paradiso* is a great melodrama, where little is said, but the chief skill bestowed upon the machinery, — the getting up, — and certainly there never was such a getting up, anywhere. Every canto blazes with a new and increased effulgence. The very reading of it by another strained my poor eyes. And yet, you never become tired of these gorgeous illustrations, — it is the descriptions that fatigue.

Another beauty, in which he indulges more freely in the last than in the other parts, is his unrivalled similes. I should think you might glean from the *Paradiso* at least one hundred all new and appropriate, fitting, as he says, "like a ring to a finger," and most beautiful. Where are there any comparisons so beautiful?

I must say I was disappointed with the last canto; but then, as the Irishman said, I expected to be. For what mortal mind could give a portrait of the Deity?[1] The most conspicuous quality in Dante, to my notion, is simplicity. In this I think him superior to any work I ever read, unless it be some parts of the Scriptures. Homer's allusions, as far as I recollect, are not taken from as simple and familiar, yet not vulgar objects, as are Dante's, — from the most common, intimate relations of domestic life, for instance, to which Dante often with great sweetness of nature alludes.

I think it was a fortunate thing for the world that the first poem in modern times was founded on a subject growing out of the Christian religion, or more properly on that religion itself, and that it was written by a man deeply penetrated with the spirit of its sternest creed. The religion indeed would have had its influence sooner or later upon literature. But then a work like Dante's, showing so early the whole extent of its powers, must have had an incalculable influence over the intellectual world, — an influence upon literature almost as remarkable as that exerted by the revelation of Christianity upon the moral world.

It is to Prescott's credit that he saw, at his first reading, the points in which the *Purgatorio* and the *Paradiso* are superior to the *Inferno*. This is often not seen by the reader until he knows well the entire poem. In other things, however, Prescott shows himself but a novitiate. For example, he has extravagant praise to bestow on Cary's translation, expressing himself of the opinion that "Dante would have given him a place in his ninth heaven, if he could have foreseen his translation." He does not quite approve of the liberties Cary takes, yet commends him for giving "the spirit of the original, the true Dantesque manner." We must not be surprised at this overestimate of Cary; Coleridge, Southey, and Macaulay went equally wide of the mark in their estimates of him. Would that it were possible for any translation to give at once the spirit and the manner of the original.

[1] "No such personification can be effected without the illustration from physical objects, and how degrading are these to our conceptions of Omnipotence! The repeated failures of the Italians who have attempted this in the arts of design are still more conspicuous. Even the genius of Raphael has only furnished another proof of the impotence of his art." — From Prescott's reply to Da Ponte.

Lowell, on the contrary, finds nothing in all poetry approaching the imaginative grandeur of Dante's vision of God.

AMERICAN DANTE BIBLIOGRAPHY.

NOTE. — The plan of the present list calls for but little explanation. Its purpose is for historical rather than scholarly or literary ends. It aims at completeness (but, of course, does not attain it), and many of the items have no value or interest apart from that derived from their date or authorship. The style of entry adopted was fixed upon only after considerable thought. In deciding various questions of form, I have been favored with the opinions of Mr. W. C. Lane.

No notice is taken of the purely eclectic literature (except when the article or review is of American origin), nor of American reprints of English works containing essays on, translations from, or homage to Dante; only when the latter have been printed separately in this country do they come within the scope of the present list. Thus, Byron's "Prophecy of Dante," Philadelphia, 1821, is entered, but no mention is made of the same poem as embodied in the four-volume edition of Byron's works printed in New York the same year. Reissues of American works from stereotyped plates, although commonly spoken of by the publishers as separate editions, are here, as far as practicable, referred to under the notice of the first appearance of the work in that form or edition; otherwise we should have a score of entries for Longfellow's translation. No mention is made of English works, printed in England, and for trade purposes bound in this country with the imprint of an American publisher. Of the numerous "editions" of Cary's translation bearing the imprint of American publishers, I have only entered such as I could assure myself have been printed in this country from type or from American plates. Copies of nearly all these trade ventures in Cary are to be found in the Harvard College Library; a list of them was given in the last report of the Dante Society.

Reviews of American works are grouped together under the entry of the book in question. Notices and short reviews of foreign works are grouped together chronologically, forming footnotes to the domestic literature of the respective years. Works by American authors published abroad are regularly included, as are also foreign articles on American writers. The earlier entries are furnished with fuller notes than the more familiar literature of recent years seemed to call for. I have carried the bibliography into Canada, Mexico, and South America, but here the entries must, I am sure, be very incomplete.

When the books referred to are neither in the Harvard College Library (HCL), nor in the Boston Public Library (BPL), I have generally indicated, by

means of abbreviations, the location of a copy. Thus, AL is the Astor Library, BA the Boston Athenæum, BM the British Museum, BUL the Brown University Library (Harris Collection of American Poetry), CCL the Columbia College Library, CUL the Cornell University Library (Fiske Dante Collection), LL the Lenox Library, ML the Marsh Library of the University of Vermont, PHS the Pennsylvania Historical Society, and PLC the Philadelphia Library Company.

1807.

Il canto xxxiii [vv. 1–84] di Dante. Recitato dalla Signora E. B. (*In* Storia compendiosa della vita di Lorenzo da Ponte, scritta da lui medesimo. A cui si aggiunge la prima letteraria conversazione tenuta in sua casa, il giorno 10 di marzo, dell' anno 1807, in New York, consistente in alcune composizioni italiane, sì in verso che in prosa, tradotte in inglese da' suoi allievi. New York, *J. Riley & Co.* 1807. 12°. pp. 50–53.)

With this note: "The translation of this divine piece of poetry . . . will be published in the second conversazione." I have never seen a second part and do not believe it was ever issued. The above is Da Ponte's first American publication; Sabin makes no mention of it. The New York Historical Society has long had a copy and the BPL has recently been presented with one by Mr. Allen A. Brown.

[**Welles, Benjamin.**] Dante Alighieri. (*In the* Monthly anthology. (Boston.) May, 1807. vol. iv, pp. 253–255.)

1816.

Character, (The) of Dante. (*In the* Portfolio. July, 1816. pp. 61–63.)

In an extended review of Sismondi's work "On the literature of the south of Europe."

Hunt, (James Henry) Leigh. The story of Rimini; a poem. Boston, *Wells & Lilly;* Philadelphia, *M. Carey.* 1816. 16°. pp. xvi + 85.

CUL; PLC.

Reviewed [by William Tudor] in the *North American review*, July, 1816, vol. iii, pp. 272–283; — in the *Portfolio*, Dec. 1817, p. 517.

"The 'Story of Rimini' had not long appeared when I received a copy of it, which looked like witchcraft. It was the identical poem, in type and appearance, bound in calf, and sent me without any explanation; but it was a little smaller. I turned it over a dozen times, wondering what it could be, and how it could have originated. The simple solution of the puzzle I did not consider,

till I had summoned other persons to partake of my astonishment. At length we consulted the title-page, and there saw the names of 'Wells & Lilly, Boston, and M. Carey, Philadelphia.' — Hunt's "Autobiography," London, 1860, p. 231.

1819.

[Gray, John Chipman.] Dante. (*In the* North American review. Mar. 1819. vol. viii, pp. 322–347.)

Reprinted in his "Essays, agricultural and literary." Boston, *Little, Brown & Co.* 1856. 12°. pp. 253–302.

1821.

Byron, George Gordon Noel BYRON, *6th baron.* The prophecy of Dante; a poem. Philadelphia, *M. Carey & Sons.* 1821. 12°. pp. 48.

Reviewed in the *Literary gazette* (Phila.), June 9, 1821, vol. i, pp. 353–355; — in the *Literary and scientific repository* (Phila.), 1821, vol. iii, pp. 95–98.

—— La profezia di Dante. Tradotta in terza rima da L[ORENZO] DA PONTE. Nuova Jorca, *R. & W. A. Bartow.* 1821. 24°. pp. 72. BM; CCL.

The English original and Italian translation are given on opposite pages. There is a prefatory letter to Lord Byron, and a dedication of the book to Miss Julia Livingston. Pp. 63–70 are given up to the translator's notes, while the last two pages of the volume contain a list of subscribers to the book, — very helpful in showing what excellent patronage Da Ponte enjoyed at this time of his life. The copy in the CCL belonged to Bishop Manton Eastburn, one of the subscribers.

1822.

The Vision; or Hell, Purgatory, and Paradise, of Dante Alighieri. Translated by HENRY FRANCIS CARY. Philadelphia, *Samuel Bradford.* 1822. 2 vol. 24°. *Frontisps.*

Published as vols. xlv, xlvi of "The works of the English poets," edited by Robert Walsh, Jr. HCL has a second copy with the added imprint "New York, *James Eastburn;* Boston, *Charles Ewer & Timothy Bedlington,*" issued as vols. vi, vii of the translated poets in the series.

Byron, George Gordon Noel BYRON, *6th baron.* La profezia di Dante. Tradotta in terza rima da L[ORENZO] DA PONTE. Seconda edizione, con note ed aggiunte di varie poesie originali. Nuova Jorca, *R. & W. A. Bartow.* 1822. 24°. pp. 96+(6). *Frontisp.* CCL; ML.

With a portrait of Da Ponte, N. Rogers, *pinx.*, M. Pekenino, *sc.* Pp. 1–70 are from the plates of the first edition; the remainder of the volume is taken up with additional translations from Byron, a Latin and an English version of the poetical portion of Da Ponte's letter to Byron, together with some original verse, and the list of subscribers. The last page is numbered 100 by mistake. A copy in the possession of Mr. Norton lacks the portrait.

Carefully reviewed in the *Literary and scientific repository*, 1822, vol. iv, pp. 310–319, by an anonymous writer who knew well both his English and Italian and pointed out a number of liberties taken by the translator. To this was probably due the change of title to "Libera traduzione della profezia di Dante," when printed in Da Ponte's "Memorie," 2da ed., 1829–30, vol. iii, part ii, pp. 1–38. The translation and the letter to Byron are reprinted in Da Ponte's "Memorie, compendiate da Jacopo Bernardi, e scritti vari in prosa e poesia," Firenze, *succ. Le Monnier*, 1871, sm. 8°, pp. 243–271.

1825.

Ponte, Lorenzo da. Critique on certain passages in Dante. (*In the* New York review and Athenæum magazine. 1825. vol. i, pp. 156–158, 241–242, 325–327.) BA; CCL; CUL.

Reprinted in the Appendix to the present work.

1827.

Ponte, Lorenzo da. Storia della lingua e letteratura italiana in New York. Con alcune lettere italiane, francesi, e spagnuole, dalle damigelle della sua triplice classe. E due lettera *ad rem* del Sig. T. Matthias all' autore. New York, *Gray & Bunce.* 1827. 24°. pp. xxv + 80 + 12 + (3). AL; LC; NYSL.

Some of the letters speak of the interest felt in Dante, and Da Ponte prints part of a prose rendering of the first canto of the Inferno which had been sent him by a pupil. The letters are reprinted in Bernardi's abridgement of the "Memorie," 1871, pp. 117–144; (see under 1822).

1830.

Featherstonhaugh, George William. The death of Ugolino; a tragedy. Philadelphia, *Carey & Lea.* 1830. 8°. pp. 116.

"Many years ago the author translated the whole of the Divina Commedia into blank verse, upon a suggestion in the *Edinburgh Review.* He was preparing it for the press when the able and faithful translation of Mr. Cary appeared. The work was then laid by with other rejectamenta. Amongst some papers unexpectedly preserved from a painful catastrophe, a selection of translated passages from Dante's great poem was found. The terrible images

with which the thirty-third canto of the Inferno is pregnant led the author gradually into the idea of raising a tragedy out of the ruins of his translation, in the which he might preserve some favorite passages, the only memorial to the author of his former labors. They will be easily recognized by those who are familiar with the Divina Commedia." — *Preface.*

The above is the only edition of this drama. The author was an Englishman who spent many years in this country in the employ of our government as "United States geologist." In 1834 he published in Washington, D. C., a translation of Manzoni's "I promessi sposi."

*** There was published in Philadelphia, *Turner & Fisher*, n. d. (also New York, *Samuel French*, n. d.), "Ugolino; a tragedy in three acts," by Junius Brutus Booth, first acted at the Chestnut Street Theatre in Philadelphia, April 20, 1825. The scene is laid in Venice, and the story has no connection with that of Dante.

1831.

Dante. (*In the* Philadelphia album and Ladies' literary portfolio. April 16, 1831. vol. v, pp. 123–124.) PHS.

Contains a comparison of Milton with Dante.

Griffin, Edward Dorr. Dante. (*In his* Remains, compiled by Francis Griffin. New York, *G. & C. & H. Carvill, etc.* 1831. 8°. pp. 326–337.)

With original translations in blank verse of some fragments of the Inferno, including the Ugolino episode, xxxiii. 1–75; quoted in the review [by W. C. Bryant] of the above work in the *North American review*, Jan. 1832, vol. xxxiv, pp. 142–144.

"In 1830 the Rev. E. D. Griffin gave a course of lectures at Columbia College on Roman, Italian, and English literature, devoting at least one lecture to Dante; but the course was soon ended by his early death." — P. C. Knapp, Jr., in "Encyclopædia americana," 1884.

M[artin], J. L. [Lines on Inf. v. 121–123,] "Nessun maggior dolore che ricordarsi del tempo felice nella miseria." (*In his* Native bards; a satirical effusion, with other occasional pieces. Philadelphia, *E. L. Carey & A. Hart.* 1831. 12°. pp. 102–103.) BUL.

1832.

Dante. (*In the* American monthly review (Cambridge, Mass.), April, 1832. vol. i, pp. 344–345.)

An account of a copy of the 1477 edition of the Divina Commedia presented to the HCL by Mr. O. Rich of London, Eng.

1833.

[**Inglis,** *Miss* **Frances,** *afterwards Madame* CALDERON DE LA BARCA.] Dante. (*In the* North American review. Oct. 1833. vol. xxxvii, pp. 50–536.)

Contains original translations in blank verse of a number of short passages.

Ponte, Lorenzo L. da. [Florence in the time of Dante.] (*In his* History of the Florentine republic. New York, *Collins & Hannay.* 1833. 12°. vol. i, pp. 71–100.)

The author was a son of Lorenzo Da Ponte and held a professorship in the University of the City of New York.

S. Translations of Dante. (*In the* New England magazine. Dec. 1833. vol. v, pp. 474–480.)

Contains a review of Cary and gives some original fragmentary renderings.

V., U. de. Italian literature: Dante. (*In the* Shrine. Jan. 1833. vol. ii, pp. 35–39.) BA.

The magazine was "conducted by a number of undergraduates in Amherst College."

1835.

Niebuhr, Barthold Georg. [Essay on the allegory in the first canto of Dante, translated from the *MS.* by FRANCIS LIEBER.] (*In* Lieber, F. Reminiscences of an intercourse with Mr. Niebuhr, the historian, during a residence with him in Rome in the years 1822 and 1823. Philadelphia, *Carey, Lea & Blanchard.* 1835. sm. 8°. pp. 189–192.)

Reprinted in Lieber's "Reminiscences, addresses, and essays." Philadelphia, *J. B. Lippincott & Co.* 1881. 8°. pp. 146–148.

1836.

Dante's Beatrice. By the author of 'The affianced one.' (*In the* Token and Atlantic souvenir. Boston, *Charles Bowen.* 1836. 16°. pp. 105–112.)

With John Cheney's engraving of Washington Allston's "Beatrice," opp. p. 105.

Goodrich, Samuel Griswold. Dante's Beatrice, as painted by Allston and engraved by Cheney. (*In his* The outcast and other poems. Boston, *Russell, Shattuck & Williams.* 1836. 12°. p. 192.)

With the engraving on the opposite page.

On Allston's painting, see also Margaret Fuller's article, "The Allston Exhibition," in the *Dial*, July, 1840, no. 1, p. 81, reprinted in her "Essays on literature and art," New York, *Wiley & Putnam*, 1846, pt. ii, pp. 109, 117–118; Elizabeth Palmer Peabody's "Last evening with Allston, and other papers," Boston, *D. Lothrop & Co.*, 1887, pp. 46–49.

1839.

The celestial pilot [Purg. ii. 13–51]. The terrestial paradise [Purg. xxviii. 1–33]. Beatrice [Purg. xxx. 13–33, 85–99; xxxi. 13–21]. [Translated by HENRY WADSWORTH LONGFELLOW.] (*In* Longfellow, H. W. Voices of the night. Cambridge, *John Owen.* 1839. 16°. pp. 99–108.)

Reprinted with some slight changes in later editions and in his complete works; also in his "Poets and poetry of Europe," 1845. The revised version is given in the 1893 edition of Longfellow's "Poetical works," vol. vi, pp. 333–341, with footnote readings from the original rendering, and "for the convenience of the reader, who may wish to make the comparison, the final form of the passages, as presented in the complete translation of the Purgatorio, is subjoined in small type."

"These translations are of interest in many respects, but especially as showing that Mr. Longfellow had already adopted the principle of literal, verse for verse, unrhymed translation, which he adhered to when he undertook the task of translating the whole of the Divine Comedy. The versions are of great beauty, and are embodied with little change in the complete work. But it is well worth while to compare the passages as they stand in the 'Voices of the night,' and in their place in the translation of the Divine Comedy, in order to note the later revision which the poet gave to them, and to mark the signs it affords of increased simplicity, literalness, and perfected art. The comparison is an instructive study of the refinement of poetic expression. The last touch, the hardest part of the artist's task according to the proverb of the Greek sculptor, perfects the work." — C. E. Norton, "First annual report of the Dante Society," 1882, p. 19.

Homer, Dante, Rabelais and Shakespeare. By an apprentice of the law. (*In the* Corsair. 1839. vol. i, pp. 609–611.) LL.

The magazine was a New York venture edited by N. P. Willis and T. O. Porter.

1840.

[Clarke,] S[arah]. Dante; [poem]. (*In the* Dial. July, 1840. vol. i, p. 136.)

One of several scraps thrown into the last pages of the first number of the *Dial.* Under date of July 5, 1840, Margaret Fuller writes thus to Emerson concerning this feature of the first issue: "Did you observe the absurdity of

the last two pages? These are things they had to fill up blanks, and which, thinking 't was pity such beautiful thoughts should be lost, they put in for climax!"

1841.

[**Carlyle** on Dante.] (*In* Arcturus, (New York). 1841. vol. i, pp. 356–357.) BA.

Notes of a lecture given by Thomas Carlyle in May, 1839, in a series of lectures on the revolutions of modern Europe.

Durante Alighieri, or Dante. By a new contributor. (*In the* Knickerbocker magazine. Oct. 1841. vol. xviii, pp. 275–287.)

A fanciful sketch of Dante's life, with a translation of the first sonnet of the "Vita nuova."

[**Irving, Washington.**] American researches in Italy. — Life of Tasso. Recovery of a lost portrait of Dante. (*In the* Knickerbocker. Oct. 1841. vol. xviii, pp. 319–322.)

Signed "G. C." (Geoffrey Crayon). An account of the Italian studies of R. H. Wilde, cited in the body of the present work, pp. 31–33.

[**Parsons, Thomas William.**] On a bust of Dante. (*In the* Advertiser and patriot, (Boston). Oct. 7, 1841.)

The poem is signed "P. P. P." This is the earliest printed version. In 1843 it appeared in the author's "First ten cantos of the Inferno" in revised form, with the addition of the stanza beginning "Not wholly such his haggard look."

The poem is quoted in the *Knickerbocker magazine*, 1843, vol. xxii, p. 175, and again in 1854, vol. xliv, pp. 514–515; "and," remarks the editor, "we are the more glad to do this because we perceive the same exquisite lines, in journals of wide circulation, wrongfully attributed to the pen of Gerald Massey." Noticed in *Putnam's magazine*, July, 1855, vol. vi, p. 52.

Reprinted in Parsons' "Poems," 1854, pp. 47–49; — in his "Seventeen cantos of the Inferno," 1865, pp. [ix]–xi; — in his "The old house at Sudbury," 1870, pp. 112–114; — in his "Poems," 1893, pp. 1–3. Also in the *Athenæum*, Mar. 23, 1844, p. 268; — in "The estray" [edited by H. W. Longfellow], 1847, pp. 60–63; — in Griswold's "Poets and poetry of America," 1850, p. 466; — in Duyckinck's "Cyclopædia of American literature," 1855, vol. ii, p. 642; — (incomplete) in the *Spectator*, July 18, 1868, vol. xli, p. 855; — in Underwood's "Handbook of English literature: American authors," 1873, pp. 451–452; — in W. J. Linton's "Poetry of America," 1878, pp. 186–187; — in the *Century magazine*, Feb. 1884, vol. xxvii, pp. 574–575; — in C. A. Dana's "Household book of poetry," new ed., 1884, pp. 418–419; — in the *Century magazine*, July, 1894, vol. xlviii, p. 324; — in the *Italian gazette* (Florence),

Nov. 17, 1894 (CUL); — in A. B. Simonds' "American song," 1894, pp. 225–227; — in W. C. Bryant's "New library of poetry and song," revised and enlarged [1895], p. 908. In Stedman and Hutchinson's "Library of American literature," 1889, vol. vii, pp. 389–390, Dr. Parsons' final revision of the poem is given from a manuscript of 1888.

Translated into Italian: "Versi sopra un busto di Dante tradotti dall' inglese dal generale Masi." [With the English original.] Palermo, *Lao.* 1872. 8°. pp. 9.

See also the *Critic*, Feb. 16, 1889, vol. xiv, p. 79.

T., M. Dante. (*In the* Iris, or literary messenger, (New York). May, 1841. vol. i, pp. 341–352.) CUL; LL.

A sketch of Dante's life and work.

1843.

The first ten cantos of the Inferno of Dante Alighieri. Newly translated into English verse [by THOMAS WILLIAM PARSONS]. Boston, *William D. Ticknor.* 1843. 8°. pp. 83. *Port.*

The portrait is an outline engraving of a bust of Dante, D. C. Johnston, *sc.*

Reviewed in the *Knickerbocker magazine*, Aug. 1843, vol. xxii, p. 175; — [by C. C. Felton] in the *North American review*, Oct. 1843, vol. lvii, pp. 496–499; — in the *Athenæum*, Mar. 23, 1844, pp. 267–269; — with many other Dantesque works, in the *Westminster review*, Jan. 1861, new series, vol. xix, pp. 201–231.

See also [**Ward, S. G.**] Translation of Dante. 1844.

Selections from the translation were given in Longfellow's "Poets and poetry of Europe," 1845. Further volumes of the translation were printed in 1865, 1867, 1872, 1893.

1844.

[**Ward, Samuel Gray.**] Translation of Dante. (*In the* Dial. Jan. 1844. vol. iv, pp. 285–290.)

A review of Parsons' "First ten cantos," 1843.

1845.

The Vision: or Hell, Purgatory, and Paradise of Dante Alighieri. Translated by HENRY FRANCIS CARY. With the life of Dante, chronological view of his age, additional notes, and index. Illustrated with twelve engravings from designs by John Flaxman. From the last corrected London edition [1844]. New York, *D. Appleton & Co.* 1845. 16°. pp. 587. *Port.* and *plates.*

The portrait of Dante, engraved by Phillibrown, is from the Giotto fresco after restoration.

Reissued in 1851, 1853, 1859, 1863, 1869, 1890, and perhaps other years, without any change other than the date and imprint, some having added "Philadelphia, *Geo. S. Appleton.*" Reviewed in the *American review, a Whig journal*, April, 1846, vol. iii, p. 453.

Beatrice [Par. xxiii. 1–34]. [Translated by FRANCIS CALLEY GRAY.] (*In* Longfellow, H. W., *editor.* Poets and poetry of Europe. Philadelphia, *Carey & Hart.* 1845. 4°. p. 524.)

In terza rima. The translator has left some unpublished fragmentary renderings from Dante which I have not seen.

Boccaccio, Giovanni. Dante; [sonnet]. [Translated by FRANCIS CALLEY GRAY.] (*In* Longfellow, H. W., *editor.* Poets and poetry of Europe. Philadelphia, *Carey & Hart.* 1845. 4°. p. 534.)

The sonnet is the one beginning "Dante Alighieri son, Minerva oscura," and is reprinted in "Poems of places, edited by H. W. Longfellow. — Italy," Boston, *J. R. Osgood*, 1877, vol. ii, pp. 66–67; — in N. C. Hunt's "The poetry of other lands," Philadelphia, *Porter & Coates* (cop. 1883), p. 165; — in S. Waddington's "The sonnets of Europe," London, *Walter Scott*, 1886, p. 40.

[**Goodrich, Samuel Griswold.**] Literature, ancient and modern, with specimens. By the author of Peter Parley's Tales. New York, *John Allen.* 1845. 16°. pp. 336.

pp. 165–175, Dante.

Longfellow, Henry Wadsworth. Dante Alighieri. (*In his* Poets and poetry of Europe. Philadelphia, *Carey & Hart.* 1845. 4°. pp. 512–524.)

An original essay on the life and writings of Dante, followed by selected translations by Charles Lyell, Lord Byron, T. W. Parsons, and I. C. Wright, with Longfellow's own translations of 1839. Two translations by F. C. Gray, one of Par. xxiii. 1–34, and a sonnet from Boccaccio, were published here for the first time; *see supra.*

This portion of the volume noticed [by Francis Bowen] in the review of the above in the *North American review*, July, 1845, vol. lxi, pp. 225–227; — [by C. C. Felton] in the *Christian examiner*, Sept. 1845, vol. xxxix, pp. 235–236.

Longfellow, Henry Wadsworth. Dante; [sonnet]. (*In his* The belfry of Bruges and other poems. Cambridge, *John Owen.* 1845. 16°. pp. 111–112.)

Beginning "Tuscan, that wanderest through the realms of gloom." Reprinted in all later editions and in his complete works; also in Philip Schaff's "Literature and poetry," 1890, p. 343; — in A. B. Simonds' "American song," 1894, p. 76.

Translated into German by Hermann Simon, in his "Sämmtliche poetische Werke von H. W. Longfellow," Leipzig, *P. Reclam* [1883], vol. i, p. 142. Translated into Italian by Caterino Frattini, in his "Per le faustissime nozze Melati-Nicoletti," Este, *G. Longo*, 1867, p. 9; — by Ettore Marcucci in his "Versi," Firenze, *G. Barbèra*, 1880, p. 241 (CUL).

1846.

[Brown, Samuel Gilman.] Dante. (*In the* North American review. April, 1846. vol. lxii, pp. 323–350.)

Printed as a review of the edition of Cary published in the previous year by D. Appleton. Reprinted, without the reference to the American edition, and with one or two other editorial changes, in "Characteristics of men of genius; a series of biographical, historical, and critical essays, selected chiefly from the North American review." Boston, *Otis, Broaders & Co.;* London, *etc.* 1847. 2 v. This collection was printed in England, and the editor, John Chapman, added J. E. Taylor's translations of poems on Dante by Michael Angelo and Ludwig Uhland.

Dante. (*In the* Southern literary messenger. Sept. 1846. vol. xii, pp. 545–552.) BA; PHS.

A general article, with an excursus upon Dante's place in modern literature, a review of Cary's translation, and a very free original rendering of the Ugolino episode.

Schaf[f], Philip. Dante; an address on the Divina commedia delivered before the Goethean literary society of Marshall college at its anniversary, Aug. 28, 1846. Translated [from the German] for the occasion by JEREMIAH H. GOOD. (*In* Marshall college: Goethean literary society. The Goethean hall, or the anniversary of Goethe's birthday in Mercersburg (Pa.). Chambersburg (Pa.). 1846. 8°. pp. 19–47.)

"Written at a time when the author knew more Italian, but less English than afterwards." — Schaff's "Literature and poetry," 1890, p. 335.

1847.

Story of Ugolino. [Translated by PHILIP PENDLETON COOKE.] (*In* Cooke, P. P. Froissart ballads and other poems. Philadelphia, *Carey & Hart.* 1847. 12°. pp. 210–216.)

A free translation of Inf. xxxiii. 1–90 into rhymed verse.

[**Wheaton, Robert.**] The sources of the Divina commedia. (*In the* North American review. Jan. 1847. vol. lxiv, pp. 97–117.)

Reprinted in "Memoir of Robert Wheaton, with selections from his writings." Boston, *Ticknor, Reed & Fields.* 1854. sm. 8°. pp. 127–157.

1848.

Haskins, James. To Dante; [sonnet]. (*In his* Poetical works. Hartford, *H. S. Parsons.* 1848. 12°. p. 290.)

Lowell, James Russell. On a portrait of Dante by Giotto. (*In his* Poems: second series. Cambridge, *George Nichols.* 1848. 16°. pp. 142–144.)

Reprinted in the later editions.

S[chaff], P[hilip]. The life and genius of Dante Alighieri, with an account of the Divina commedia. (*In the* American review, a Whig journal. Aug. 1848. vol. viii, pp. 125–141.)

1849.

Dante's Divine comedy: the Inferno. A literal prose translation with the text of the original collated from the best editions, and explanatory notes. By JOHN A. CARLYLE. New York, *Harper & Bros.* 1849. 12°. pp. xxxiv + [11]–375. *Port.*

The portrait of Dante, after Raphael Morghen, engraved by J. Halpin.

The above is a reprint of the first English edition, 1849. This is the earliest American imprint of any considerable portion of Dante in the original. It was reissued in 1855, 1864, and later, n.d., without any change except in the date on the title-page.

1850.

Byron, George Gordon Noel BYRON, *6th baron.* La profecía del Dante. . . . Traducido del Frances por A. M. VIZCAYNO, *etc.* México. 1850. 8°. BM.

Title taken from the BM catalogue.

Everett, Edward. Santa Croce; [poem]. (*In the* Boston book. Boston, *Ticknor, Reed & Fields.* 1850. 12°. pp. 106–109.)

The third stanza is on Dante's cenotaph.

Junkin, *Miss* **Margaret** (*afterwards Mrs.* PRESTON). Dante in exile; [poem]. (*In the* Southern literary messenger. Nov. 1850. vol. xvi, p. 691.) BA; PHS.

Schelling, Friedrich Wilhelm Joseph von. Dante's Divina commedia. From the German, by H. W. LONGFELLOW. (*In* Graham's magazine. June, 1850. vol. xxxvi, pp. 351–354.)

Reprinted in "Drift-wood; a collection of essays" in Longfellow's "Prose works," 1857 (which see), and in his translation of the Divine comedy, 1867, vol. ii, pp. 403–410, and later editions.

Longfellow makes several references to this essay in his "Journal." April 18, 1846: "Translating Schelling's paper on 'Dante in a philosophical point of view'; deep, — obscure, rather. To the student of Dante, interesting, though throwing much 'darkness visible' upon the subject to minds not philosophic." — April 28, 1846: "Read to the class [in Dante] Schelling's essay. It must have been darkness deep to them." — Nov. 18, 1849: "In the evening read over Schelling's essay on Dante, which is like a dark cave with some gleaming stalactites hanging from the roof."

Wilde, Richard Henry, and Dante. (*In the* International monthly magazine. Aug. 1850. vol. i, pp. 2–4.)

Concerning Wilde's part in the discovery of the Bargello fresco, in 1840. Reprints G. A. Bezzi's letter to the London *Spectator*, May 25, 1850; cited in the body of the present work, pp. 34–35.

1851.

Ball, Benjamin West. The lay of the condemned spirit in Dante. (*In his* Elfin land, and other poems. Boston and Cambridge, *James Munroe & Co.* 1851. 16°. p. 50.)

1852.

[**Hyde, A. B.**] Dante. (*In the* Methodist quarterly review. Jan. 1852. 4th series, vol. iv, pp. 49–66.)

1853.

Francesca da Rimini; episode from Dante. [Inf. v.] [Translated by WILLIAM GILMORE SIMMS.] (*In* Simms, W. G. Poems; descriptive, dramatic, legendary, and contemplative. New York, *Redfield.* 1853. 12°. vol. ii, pp. 356–360.)

In terza rima. I am informed that this translation had previously appeared in *Godey's Lady book*, but lack the exact reference.

Hillard, George Stillman. Giotto's portrait of Dante. (*In his* Six months in Italy. Boston, *Ticknor, Reed & Fields.* 1853. 12°. vol. i, pp. 144–145.)

An account of its discovery; speaks of R. H. Wilde as having been conspicuous in the undertaking. The above was reissued in 1854, 1856, and a new edition in 1881.

Uhland, (Johann) Ludwig. Dante; [poem]. From the German [by] F. (*In the* Monthly religious magazine. April, 1853. vol. x, pp. 182–184.)

With a note stating that "this poem of Uhland has become somewhat familiar since Mr. Scherb quoted it in one of his lectures."

1854.

Paraphrase of a passage in Dante. [Par. xxi. 106–135.] [By THOMAS WILLIAM PARSONS.] (*In* Parsons, T. W. Poems. Boston, *Ticknor & Fields*. 1854. 16°. pp. 50–54.)

With notes and the Italian original. Reprinted in Parsons' "Poems," 1893, pp. 233–237, where only the prefatory note is given. In HCL (call-number, Dn 46. 1. 4) is a clipping from the *Boston daily advertiser*, date missing, which contains this "Paraphrase." As printed there, probably for the first time, since it is headed "For the *Boston daily advertiser*," it contains six additional lines. Besides this curtailment the paraphrase underwent other changes before appearing in the "Poems" of 1854. The clipping is signed "L," and the Harvard Dante Catalogue, p. 14a, has erroneously attributed it to Longfellow.

Locke, *Mrs.* **Jane Ermina** STARKWEATHER. Dante. (*In her* The recalled: in voices of the past and poems of the ideal. Boston and Cambridge, *James Munroe & Co.* 1854. sm. 8°. pp. 76–77.)

On "an original statue in marble included in the private collection of sculpture and paintings of C. C. Perkins."

Parsons, Thomas William. Francesca da Rimini, a picture by Ary Scheffer. (*In his* Poems. Boston, *Ticknor & Fields*. 1854. 16°. pp. 182–183.)

Reprinted in his "The old house at Sudbury," 1870, pp. 46–47, and in his "Poems," 1893, pp. 240–241.

1855.

Boker, George Henry. Dramatic fragment. [From the then unpublished tragedy of "Francesca da Rimini."] (*In the* Knickerbocker gallery. New York, *Samuel Hueston*. 1855. 8°. pp. 59–61.)

The fragment here published gives the episode of the reading of Lancelot's tale. The entire drama was published in 1856.

Dante, (The) and Beatrice of Ary Scheffer. (*In the* Crayon. Oct. 24, 1855. vol. ii, p. 262.)

Divine, (The) comedy. (*In the* National magazine. July, 1855. vol. vii, pp. 28–30.) CCL.

With a woodcut of the Giotto portrait.

1856.

Boker, George Henry. Francesca da Rimini; a tragedy. (*In his* Plays and poems. Boston, *Ticknor & Fields.* 1856. 12°. vol. i, pp. 347–474.)

Later imprints, from the same plates, Philadelphia, *J. B. Lippincott & Co.*

Noticed [by William Sargent] in the *North American review*, Jan. 1857, vol. lxxxiv, pp. 268–269. Epitomised by extracts in J. W. S. Hows' "Golden leaves from the British and American dramatic poets," New York, *Bunce & Huntington*, 1865, pp. 549–562.

See an article on Boker by R. H. Stoddard in *Lippincott's magazine*, June, 1890, vol. xlv, pp. 864–866, in which there is published a letter from the former to the latter, written at the time the play was in process of writing. The play was first brought out by E. L. Davenport at the Broadway Theatre, New York, Sept. 26, 1865. On Sept. 11, 1882, it was revived by Lawrence Barrett at the Chestnut Street Theatre, Philadelphia, and met with remarkable success. It is claimed that Barrett cleared over $90,000 from the play during the first season of his presenting it, — a proof that legitimate drama in America need not want for encouragement when entrusted to capable actors. After the death of Barrett, "Francesca da Rimini" was taken up by Frederick Warde and Louis James, in the season of 1892–93, and was well received by the public. See under date of Dec. 12, 1893, the *Boston daily herald;* — the *Boston evening transcript;* — Henry A. Clapp in the *Boston daily advertiser;* — George T. Richardson in the *Boston daily traveller.* See also the *Critic*, Feb. 2, 1884, vol. iv, p. 57.

William Winter, in the third volume of his "Shadows of the stage," 1895, pp. 186–198, has an account of "Lawrence Barrett as Lanciotto," with a good critical *résumé* of the drama. Sarony, the New York photographer, publishes a photograph of Barrett in this rôle.

Dante. (*In the* Methodist quarterly review. July, 1856. 4th series, vol. viii, pp. 381–403.)

A review of Fauriel's Dante.

1857.

Dante's Hell. Cantos i to x. A literal metrical translation, with notes. By J. C. PEABODY. Boston, *Ticknor & Fields.* 1857. 16°. pp. xci.

A "line-for-line literal translation" in blank-verse. The first canto is also rendered in terza rima. The preface is dated from Newburyport, Mass.

Reviewed [by C. E. Norton] in the *Atlantic monthly*, Jan. 1858, vol. i, pp. 382–383.

Geibel, Emanuel. Dante. [From the German by WILLIAM W. CALDWELL.] (*In* Caldwell, W. W. Poems, original and translated. Boston, *etc.*, *James Munroe & Co.* 1857. 12°. pp. 190–191.)

[**Howe,** *Mrs.* **Julia Ward.**] Dante; [poem]. (*In her* Words for the hour. Boston, *Ticknor & Fields.* 1857. 16°. pp. 148–149.)

Longfellow, Henry Wadsworth. Dante Alighieri. — The Divina commedia. (*In his* Prose works: Drift-wood; a collection of essays. Boston, *Ticknor & Fields.* 1857. 16°. vol. i, pp. 419–449.)

In the "Blue and gold" series. Reissued in 1866.

The first is probably the substance of a lecture on Dante, given either at Harvard, or one of the two on the subject given in New York in the Mercantile Library course. The second is the translation from Schelling, first published in 1850. Neither are included in the later and revised editions of "Drift-wood."

"In 1852 Mr. Longfellow projected a volume to contain his scattered prose papers, contributed to magazines and reviews. He proposed to call the book 'Drift-wood,' and went so far as to have some of it set up. He abandoned the project, however, and renewed it in part only when, in 1857, his prose works were published in the Blue and Gold edition. In that collection he had a division entitled 'Drift-wood,' which differed from that which he finally sanctioned by not including 'Ancient French Romances,' and by including papers on 'Dante' and the 'Divina Commedia.'" — Note to the edition of 1886.

1858.

A canzone of Dante's. [Translated by CHARLES TIMOTHY BROOKS.] (*In the* Crayon. Feb. 1858. vol. v, p. 39.)

"I think I have succeeded in retaining the remarkable uncertainty which Dante lets hang over the transition from the spiritual person of his mistress to that Divine Philosophy, that Supreme Wisdom, of which he regards her as the incarnation, as represented at length, and very curiously, in the fifteen chapters of the Trattato." — C. T. B.

The canzone is the second in the Convito. Reprinted in Brooks' "Poems, original and translated, with a memoir by C. W. Wendté; selected and edited by W. P. Andrews." Boston, *Roberts Bros.* 1885. 16°. pp. 190–193.

[**Scherb, Emmanuel Vitalis.**] Dante's Beatrice as a type of womanhood. (*In the* Christian examiner. Jan. 1858. vol. lxiv, pp. 39–56.)

The author, a German by birth, spent a number of years in this country. Longfellow met him in 1848, and an intimacy soon sprang up between the two poets. In November, 1849, Scherb was Longfellow's guest for a day, and the

latter records their "talking of Dante and poets and poetry." A few weeks later Longfellow attended Scherb's lecture on "Dante and the worship of the Virgin." "He injured the effect of his lecture," says Longfellow, "by just overstepping the bounds of reasonable, temperate warmth, into the tropics of rather a wild growth of enthusiasm."

1859.

Count Ugoline; from the Divina commedia of Dante. [Translated by RICHARD FURMAN.] (*In* Furman, R. The pleasures of piety, and other poems. Charleston (S.C.), *S. G. Courtenay & Co.* 1859. 12.° pp. 178–184.) BUL.

A very free rendering of Inf. xxxiii into rhymed verse.

Kemble, Frances Anne (*at one time Mrs.* BUTLER). On the picture of Paolo and Francesca. (*In her* Poems. Boston, *Ticknor & Fields.* 1859. 16°. p. 56.)

Written during the author's residence in America. The theme is Scheffer's famous painting. Reprinted in the English edition of the "Poems," London, 1866.

[**Lowe,** *Mrs.* **Martha A.** PERRY. Scheffer's picture of Dante and Beatrice. (*In her* The olive and the pine. Boston, *Crosby, Nichols & Co.* 1859. 16°. pp. 153–154.)

*** The original of this picture, so well known through the many engravings which have been made of it, belonged to Mr. Charles C. Perkins. Notices of the painting will be found in *Putnam's magazine*, Oct., Nov., 1855, vol. vi, pp. 332, 448; see also "The Dante and Beatrice of Ary Scheffer," 1855.

Lowell, James Russell. Dante. (*In* Appleton's New American cyclopædia. New York, *D. Appleton & Co.* 1859. vol. vi, pp. 247–258.)

A biographical sketch. Reprinted in the second edition of the above, known as the "American cyclopædia," 1874; and in the "Fifth annual report of the Dante Society," 1886, pp. 15–38. It is quoted in the notes to Longfellow's translation, 1867, vol. i, pp. 356–359, and later editions, under the title of "The posthumous Dante." Lowell's *MS.* has recently been presented to the HCL.

Translated into Russian by N. Golovanov in the notes to his translation of the Inferno, Moscow, 1896.

[**Norton, Charles Eliot.**] The New life of Dante. (*In the* Atlantic monthly. Jan., Feb., Mar., 1859. vol. iii, pp. 62–69, 202–212, 330–339.)

An essay, with translations.

—— The New life of Dante. An essay, with translations. Cambridge, *Riverside Press.* [Privately printed.] 1859. sq. 8°. pp. (4)+109.

100 copies. A reprint of the foregoing with additions.

Appendix: — Date of the composition of the Vita nuova. — Structure of the Vita nuova. — Inconsistency of statements in the Convito with those of the Vita nuova. — Translation of Guido Cavalcanti's canzone, "Donna mi priega," by Charles T. Brooks.

See also [**Ware, L. G.**] New translations of the Vita nuova. 1862. The completed translation was published in 1867.

[**Osgood, Samuel.**] Dante from the modern point of view. (*In the* Knickerbocker. 1859. vol. liii, pp. 340–348, 505–514.)

Ossoli, Sarah Margaret FULLER, *marchesa* **d'.** Cary's Dante. (*In her* Life without and life within; or, Reviews, narratives, essays, and poems; edited by her brother, Arthur B. Fuller. Boston, *Brown, Taggard & Chase.* 1859. 12°. pp. 102–107.)

Reissued in 1895.

1860.

Dante. (*In the* National quarterly review. 1860. vol. i, pp. 1–30.)

Norton, Charles Eliot. Rome in the time of Dante. (*In his* Notes of travel and study in Italy. Boston, *Ticknor & Fields.* 1860. 16°. pp. 246–267.)

[——] Le prime quattro edizioni della Divina commedia letteralmente ristampate per cura di G. G. Warren, Lord Vernon, London, 1858; [a review]. (*In the* Atlantic monthly. May, 1860. vol. v, pp. 622–629.)

Smith, *Mrs.* E. Vale. Comparative analysis of Dante and Milton. I–VI. (*In the* Crayon. June–Oct. 1860. vol. vii, pp. 156–159, 188–196, 216–222, 252–257, 281–287.)

Ends with a very feeble paraphrase of Michael Angelo's sonnet on Dante.

Tuckerman, Frederick Goddard. Paulo to Francesca. (*In his* Poems. Boston. 1860. sm. 8°. pp. 171–173.)

Reprinted in his "Poems," Boston, *Ticknor & Fields.* 1864. 16°. pp. 158–160.

1861.

Bernardi, Jacopo. La Divina commedia interpretata [per] la prima volta da Lorenzo da Ponte agli americani. (*In* Rivista contemporanea. Maggio, 1861. vol. xxv, pp. 295–299.)

[**Norton, Charles Eliot.**] Benvenuto Rambaldi da Imola illustrato nella vita e nelle opere, e di lui Comento latino sulla Divina commedia di Dante Alighieri voltato in italiano dall' avocato Giovanni Tamburini, Imola, 1855–56; [a review]. (*In the* Atlantic monthly. May, 1861. vol. vii, pp. 629–637.)

—— *Same.* A review of a translation into Italian of the commentary by Benvenuto da Imola on the Divina commedia. Cambridge, *Riverside Press.* 1861. sq. 8°. pp. 32.

50 copies. "It is reprinted for the use of a few students who are not likely to meet with it in its original form, and whom it may save from waste of time on a worthless book."

Stoddard, Richard Henry. Dante Alighieri. — Beatrice. (*In his* Loves and heroines of the poets. New York, *Derby & Jackson.* 1861. 8°. pp. 1–9.)

1862.

McCabe, William Gordon. Dante Alighieri. (*In the* Southern literary messenger. Feb.–Mar. 1862. vol. xxxvi, pp. 136–148.) BA; PHS.

[**Ware, Loammi Goodenow.**] New translations of the Vita nuova. (*In the* Christian examiner. Nov. 1862. vol. lxxiii, pp. 363–381.)

A review of Rossetti's and Martin's translations, and of Norton's essay, with translations, of 1859.

1863.

Doré, Gustave. Dante album. Inferno; [ten] photographs of illustrations. Philadelphia, *F. Leypoldt.* 1863. 4°. *Portfolio.* 11 leaves. HCL.

Enlarged in 1865.

Ticknor, George. Life of William Hickling Prescott. Boston, *Ticknor & Fields.* 1863. sm. 8°. pp. xii + 458.

pp. 61–64, a letter from Prescott to Ticknor, dated 1823, concerned with Dante and Cary's translation. See the Appendix to the body of the present work.

1864.

Three cantos [xxiii–xxv] of Dante's "Paradiso." [Translated by HENRY WADSWORTH LONGFELLOW.] (*In the* Atlantic monthly. Jan. 1864. vol. xiii, pp. 47–55.)

With marginal notes. These cantos underwent some changes before going into the finished work of 1867.

Bernardi, Jacopo. Lorenzo Da-Ponte di Ceneda spiega Dante Allighieri agli americani. (*In* Giornale del centenario. 1864. no. 38, pp. 306–307.)

Ferguson, J. Dante and John Bunyan. (*In the* American quarterly church review and ecclesiastical register. Oct. 1864. vol. xvi, pp. 337–354.)

Longfellow, Henry Wadsworth. On translating the Divina commedia; [sonnet]. (*In the* Atlantic monthly. Dec. 1864. vol. xiv, p. 688.)

The first of the six sonnets on this theme. See 1866, 1867.

1865.

The Divine comedy of Dante Alighieri. Translated by HENRY WADSWORTH LONGFELLOW. vol. i. [Inferno.] Boston, *Ticknor & Fields.* [Privately printed.] 1865. 4°. pp. (2) + 216.

10 copies printed, of which five were sent to Italy. "In commemorazione del secentesimo anniversario della nascita di Dante Alighieri." Copy in possession of Mr. Norton dated Feb. 27, 1865, Longfellow's birthday.

Seventeen cantos of the Inferno of Dante Alighieri. [Translated by T. W. PARSONS.] Boston, *John Wilson & Son.* [Privately printed.] 1865. 4°. pp. viii + 104 + [ix] — xi.

Dedicated to the Duke of Sermoneta to whom a letter, pp. vii–viii, is addressed; pp. ix–xi, "Lines on a bust of Dante." The notes of 1843 are omitted and the translation revised. "An humble tribute from New England to the coming celebration, in Florence, of the six-hundredth birthday of Dante."

Noticed in the *Monthly religious magazine*, Nov. 1865, vol. xxxiv, p. 318.

See also [**Norton, C. E.**] Dante and his latest English translators. 1866.

Botta, Vincenzo. Dante as philosopher, patriot, and poet; with an analysis of the Divina commedia, its plot and episodes. New York, *Charles Scribner & Co.* 1865. 12°. pp. x + 413.

On the leaf following the title-page are the following words: "All' Italia, che nella commemorazione del sesto centenario dalla nascita di Dante Alighieri celebra il proprio rinascimento alla vita di nazione, l' autore partecipando alla quest' opera in umila tributo di devozione. New York, il maggio del 1865."

Reissued in 1867 without other change than the date on the title-page, and in 1887 under the title of "Introduction to the study of Dante," some copies being bound up with the imprint of "London, *John Slark*, 1887."

Reviewed in the *Giornale del centenario*, 10 sett. 1865, p. 408; — in the *Athenæum*, Oct. 28, 1865, pp. 573–574; — in the *Christian examiner*, Nov. 1865, vol. lxxix, pp. 429–431; — in the *American Presbyterian and theological review*, 1865, new series, vol. iii, p. 645; — in the *Boston review*, Jan. 1866, vol. vi, pp. 138–139. The edition of 1887 was reviewed in the *Saturday review*, April 23, 1887, vol. lxiii, pp. 594–595.

See also [**Alger, W. R.**] The character of Dante. 1866.

[**Tuckerman, H. T.**] Dante in 1865. 1865.

Dante's Divina commedia. (*In the* Catholic world. 1865. vol. i, pp. 268–279.)

Translated from *Der Katholik.*

Doré, Gustave. Dante album. Seventy-six photographs from select illustrations. Philadelphia, *F. Leypoldt.* 1865. 4°. *Portfolio.*

Title taken from James Kelly's "American catalogue."

Norton, Charles Eliot. On the original portraits of Dante. Cambridge, *University Press.* 1865. 4°. pp. 18. *Portrs.*

50 copies. "In onore della festa per il sesto centenario di Dante in Firenze maggio 1865."

With four photographs, one of the Arundel society's chromo-lithograph of Giotto's portrait from Kirkup's facsimile of it in the possession of Lord Vernon, and three of a cast from the mask of Dante belonging to Mr. Kirkup.

The text is reprinted in full in Longfellow's translation of the Divine comedy, 1867, i, pp. 347–353 (and in later editions), and a large part of it is given in **Clarke, S. F.** The portraits of Dante. 1884.

Translated into Japanese by T. Funahashi, in the *Aoyama review*, Dec. 30, 1893, pp. 17–24. (Inserted in the HCL copy is a letter from the translator to the author.) Translated into Russian by N. Golovanov in the notes to his translation of the Inferno, Moscow, 1896. CUL.

Pellico, Silvio. Francesca da Rimini. Boston, *De Vries, Ibarra e Com.* (cop. 1865.) sm. 8°. pp. 62.

[**Tuckerman, Henry Theodore.**] Dante in 1865. (*In the* Nation. Oct. 5, 1865. vol. i, pp. 440–442.)

Speaks of the Sixth Centenary and reviews Botta's "Dante as philosopher, patriot, and poet," 1865.

1866.

The Divine comedy of Dante Alighieri. Translated by HENRY WADSWORTH LONGFELLOW. vol. ii. [Purgatorio.] Boston, *Ticknor & Fields*. [Privately printed.] 1866. 4°. pp. (2) + 219.

10 copies. Copy in possession of Mr. Norton dated April 1, 1866.

The story of Ulysses; an episode from Dr. PARSONS' translation of the Inferno of Dante [c. xxvi]. (*In the* Galaxy. Aug. 1866. vol. i, pp. 605–607.)

HCL has a copy of this extract with corrections in the translator's hand.

[Translations from Dante.] What is love? ["Amore e 'l cor gentil sono una cosa."] Beauty and virtue. ["Due donne in cima della mente mia."] Francesca da Rimini. [Inf. v. 115–138.] [Translated by Mrs. MARY BAYARD CLARK.] (*In* Clark, M. B. Mosses from a rolling stone, *etc.* Raleigh, *Wm. P. Smith & Co.* 1866. 12°. pp. 158–161.)

The translations are very free and of no poetic value.

[**Alger, William Rounseville.**] The character of Dante. (*In the* Christian examiner. July, 1866. vol. lxxxi, pp. 37–48.)

Contains a notice of Botta's "Dante as philosopher, patriot, and poet," 1865.

Calvert, George Henry. To Dante; [sonnet]. (*In his* Anyta and other poems. Boston, *etc.*, *E. P. Dutton & Co.* 1866. 16°. p. 164.)

Hitchcock, Ethan Allen. Notes on the Vita nuova and minor poems of Dante, together with the New life [translated by D. G. ROSSETTI], and many of the poems [translated by D. G. ROSSETTI and C. LYELL]. New York, *James Miller*. 1866. 16°. pp. 371.

[**Howe,** *Mrs.* **Julia Ward.**] The price of the Divina commedia. (*In her* Later lyrics. By the author of "Passion flowers." Boston, *J. E. Tilton & Co.* 1866. 16°. pp. 149–151.)

Longfellow, Henry Wadsworth. On translating the Divina commedia; [three sonnets]. (*In the* Atlantic monthly. July, Sept., Nov. 1866. vol. xviii, pp. 11, 273, 544.)

Continuing on the theme of the sonnet of 1864. Though here entitled the second, third, and fourth sonnets, the above are respectively the third, fifth, and second of the completed series of six sonnets as printed in 1867 (which see).

—— Divina commedia; [five sonnets]. (*In his* Flower-de-luce. Boston, *Ticknor & Fields.* 1867 [66]. sq. 16°. pp. 53–64.)

Includes the three above-mentioned sonnets, the one of 1864, and a new sonnet here numbered the fifth, but afterwards printed as the sixth of the completed series.

Motive, (The) of Dante's vision. (*In the* Ave Maria. Jan. 13, 1866. vol. ii, p. 21.) CUL.

[**Norton, Charles Eliot.**] Dante and his latest English translators. (*In the* North American review. April, 1866. vol. cii, pp. 509–529.)

A review of the translations by Dayman, Ford, Parsons, and W. M. Rossetti.

1867.

La Divina commedia di Dante Alighieri; testo comune colle variazione dei codici publicati da CARLO WITTE. Prima edizione americana arricchita del ritratto di Dante per Gustavo Doré. Boston, *De Vries, Ibarra e C.*, etc. 1867. 8°. pp. vii + 545.

Printed at the University Press, Cambridge, Mass. The same plates were used in the making of the Boston edition of 1894, *Lee & Shepard.*

The Divine comedy of Dante Alighieri. Translated by HENRY WADSWORTH LONGFELLOW. vol. iii. [Paradiso.] Boston, *Ticknor & Fields.* [Privately printed.] 1867. 4°. pp. (2) + 223.

10 copies. Copy in possession of Mr. Norton dated Feb. 27, 1867, Longfellow's birthday.

The Divine comedy of Dante Alighieri. Translated by HENRY WADSWORTH LONGFELLOW. Boston, *Ticknor & Fields.* 1867. 3 vols. 8°.

The London octavo edition of 1867 (*George Routledge*) and the Boston edition of 1872 (*James R. Osgood & Co.*) are from the same plates.

—— *Same.* London, *George Routledge & Sons.* 1867. 12°. 3 vols. (with continuous pagination), pp. 760.

These plates were used in the making of *Routledge's* one-volume edition, many times issued (HCL having the 1891 imprint), and of the Boston editions issued by *J. R. Osgood & Co.*, 1871, 1878, etc., and by *Houghton, Mifflin & Co.*, 1884, 1887, etc. The last-mentioned is entitled the "fifteenth edition."

—— *Same.* Leipzig, *B. Tauchnitz.* 1867. 3 vols. 16°. (Collection of British authors. Tauchnitz ed. 901–903.)

Reviewed in the *Athenæum*, May 18, 1867, pp. 655–656, June 29, 1867, pp. 845–846, Aug. 10, 1867, pp. 171–172; — [by G. W. Curtis] in *Harper's monthly magazine*, July, 1867, vol. xxxv, pp. 257–258; — in the *Saturday review*, July 6, 1867, vol. xxiv, pp. 27–28; — in the *Spectator*, Aug. 31, 1867, vol. xl, pp. 981–982; — [by J. H. Allen] in the *Christian examiner*, Sept. 1867, vol. lxxxiii, pp. 261–263; — in *Biblioteca sacra*, Jan. 1868, vol. xxv, pp. 205–206; — by A. J. Altenhoefer in the *Jahrbuch der deutschen Dante-Gesellschaft*, 1869, Bd. ii, pp. 355–362; — in the *Quarterly review*, Apr. 1869, vol. cxxvi, pp. 413–447; — in *Hours at home*, 1875, vol. v, pp. 289–295; — [by C. L. Speranza] in the *Literary world*, Feb. 26, 1881, vol. xii, pp. 80–81. Also in the following newspapers, cuttings from which are preserved in a scrap-book in HCL (Dn. 580.6); — [by E. J. Cutler] in the *Boston daily advertiser*, May 4, 1867; — [by John Fiske] in the *New York world*, May 31, June 22, July 29, 1867 (reprinted in his "Unseen world and other essays," 1876); — [by T. W. Hunter] in the *Philadelphia press*, July 24, 1867 (answered by C. E. Norton in his article on "Mr. Longfellow and his critics," 1867); — in the London *Chronicle*, July 27, 1867; — in the *New York weekly evening post*, August —, 1867; — [by J. H. A. Bone] in the *Cleveland herald*, July 8, 1867. Mr. Bone also published, presumably in the *Cleveland herald*, an exceptionally interesting account of a meeting of the "Dante Club"; this is given entire in George Lowell Austin's "Longfellow; his life, his works, his friends," Boston, *Lee & Shepard*, 1883, pp. 352–361, and, in part, in Samuel Longfellow's "Life of H. W. Longfellow," Boston, *Houghton, Mifflin & Co.*, 1891, vol. iii, pp. 381–386.

See also **Calvert, G. H.** Dante and his latest translators. 1868.

[**Greene, G. W.**] Longfellow's translation of Dante's Divine comedy. 1867.

[**Howells, W. D.**] Mr. Longfellow's translation of the Divine comedy. 1867.

—— The white Mr. Longfellow. 1896.

Knortz, K. Dante in Amerika. 1883.

[**Norton, C. E.**] Longfellow's translation of the Divine comedy. 1867.

[——] Mr. Longfellow and his critics. 1867.

[——] Mr. Longfellow's translation of the Divine comedy. 1867.

[**Sears, E. I.**] Dante and his new translator. 1867.

The following lives and sketches of Longfellow contain accounts of his study of Dante or criticism of his translation: — Francis H. Underwood, "Longfellow; a biographical sketch," Boston, 1882 (Translation of Dante, pp. 243–246); W. S. Kennedy, "Longfellow; biography, anecdote, letters, criticism," Cambridge, 1882 (Dante's Divine comedy, pp. 96–102); Eric S. Robertson, "Life of Longfellow," London, 1887, pp. 166–167; Karl Knortz, "Longfellow; literar-historische Studie," Hamburg, 1879 (Dante-Uebersetzung, pp. 107–115); Alexander Baumgartner, "Longfellow's Dichtungen; ein literarisches Zeitbild aus dem Geistesleben Nordamerika's," Freiburg im B., 1887, pp. 285–291.

Longfellow's notes and illustrations to the Inferno have been translated into Russian by N. Golovanov in the latter's translation of the Inferno, Moscow, 1896.

The first canticle, Inferno, of the Divine comedy of Dante Alighieri. Translated by THOMAS WILLIAM PARSONS. Boston, *De Vries, Ibarra and Co.* 1867. 4°. pp. (1) + 216. *Port.* and *illus.*

The portrait and the 75 engravings are reduced from the designs by Gustave Doré. The notes of 1843 are omitted.

Same. [Without the illus.] Boston, *De Vries, Ibarra and Co.* 1867. 4°. pp. (1) + 216.

Some copies bear the imprint of "New York, *G. P. Putnam*," and still others, "London, *Low & Co.*"

Reviewed in the *Athenæum*, Feb. 22, 1868, pp. 286–287; — in the *Spectator*, July 18, 1868, vol. xli, pp. 854–855; — [by E. J. Cutler] in the *Boston daily advertiser*, Oct. 26, 1867 (clipping preserved in HCL Dante scrap-book).

See also **Calvert, G. H.** Dante and his latest translators. 1868.

[Finotti, J. M.] Dante Alighieri. 1868.

[Norton, C. E.] Dr. Parsons' translation of the Inferno of Dante. 1867.

The New life of Dante Alighieri. Translated by CHARLES ELIOT NORTON. Boston, *Ticknor & Fields.* 1867. 8°. pp. 140.

Reviewed [by W. D. Howells] in the *Atlantic monthly*, Nov. 1867, vol. xx, pp. 638–639; — [by E. J. Cutler] in the *Boston daily advertiser*, Nov. 5, 1867 (clipping preserved in HCL Dante scrap-book).

Alger, William Rounseville. Sketches of lonely characters: Dante. (*In his* Solitudes of nature and of man; or, the loneliness of human life. Boston, *Roberts Bros.* 1867 (cop. 1866). 16°. pp. 213–223.)

[Greene, George Washington.] Longfellow's translation of Dante's Divine comedy. (*In the* Atlantic monthly. Aug. 1867. vol. xx, pp. 188–198.)

[Howells, Willam Dean.] Mr. Longfellow's translation of the Divine comedy. (*In the* Nation. June 20, 1867. vol. iv, pp. 492–494.)

[Longfellow, Henry Wadsworth.] [On translating the Divina commedia; six sonnets.] (*In* Dante. The Divine comedy, translated by H. W. Longfellow. 1867. vol. i, pp. (1–2); vol. ii, pp. (1–2); vol. iii, pp. (1–2).)

Printed as fly-leaf mottoes, without any title. The first sonnet appeared in 1864; the second, third. fifth, and sixth in 1866; the fourth was here printed for the first time. Reprinted in Longfellow's poetical works under the title of "Divina commedia," in the series known as "Flower de Luce"; also in C. H. Crandall's "Representative sonnets by American poets," Boston, *etc.*, *Houghton, Mifflin & Co.*, 1890, pp. 25–27. C. S. Reinhart has illustrated the first sonnet by a woodcut which appears in the illustrated folio ed. of Longfellow's "Poetical works," Boston, *Houghton, Mifflin & Co.* [1866], vol. ii, p. 509.

Translated into German by A. J. Altenhoefer in "Jahrbuch der deutschen Dante-Gesellschaft," 1869, Bd. ii, pp. 359–360; — by Pauline Schanz in the same, pp. 361–362; — (with the exception of the fourth sonnet) by Alexander Baumgartner in his "Longfellow's Dichtungen; ein literarisches Zeitbild aus dem Geistesleben Nordamerika's," 2e Aufl., Freiburg im B., *Herder*, 1887, pp. 288–290; — by Hermann Simon in his "Sämmtliche poetische Werke von H. W. Longfellow," Leipzig, *P. Reclam* [1883], vol. ii, pp. 14–16.

[**Norton, Charles Eliot.**] Dr. Parsons' translation of the Inferno of Dante. (*In the* Nation. Oct. 3, 1867. vol. v, pp. 269–271.)

[——] Longfellow's translation of the Divine comedy. (*In the* North American review. July, 1867. vol. cv, pp. 124–148.)

[——] Mr. Longfellow and his critics. (*In the* Nation. Sept. 19, 1867. vol. v, pp. 226–228.)

[——] Mr. Longfellow's translation of the Divine comedy. (*In the* Nation. May 9, 1867. vol. iv, pp. 369–370.)

[**Sears, Edward I.**] Dante and his new translator. (*In the* National quarterly review. 1867. vol. xv, pp. 286–316.)

An abusive review of Longfellow's work. Answered by C. E. Norton in his article on "Mr. Longfellow and his critics," 1867.

1868.

Calvert, George Henry. Dante and his latest translators. (*In* Putnam's magazine. Feb. 1868. New series, vol. i, pp. 155–167.)

A review of the translations by Dayman, Parsons, and Longfellow, with original renderings of Inf. iii. 1–9, v. 115–142, xxxiii. 46–75, and Par. xxxiii. 1–8.

Reprinted in his "Essays æsthetical," Boston, *Lee & Shepard, etc.*, 1875, pp. 114–157, and in *Broadway* (London) [1871], new series, vol. iii, pp. 232–249.

[**Finotti, Joseph Maria.**] Dante Alighieri. (*In the* Catholic world. Nov. 1868. vol. viii, pp. 213–222.)

Reviews "The first canticle of the Divine comedy, translated by T. W. Parsons," 1867.

*** A review of the first volume of the "Jahrbuch der deutschen Dante-Gesellschaft" appeared in the *American athenæum* (N. Y.), May 9, 1868, vol. i, pp. 324–325. CUL.

1869.

Sonnet from the Vita nuova of Dante. [Tanto gentile e tanto onesta pare.] Translated by T[HOMAS] W[ILLIAM] P[ARSONS]. (*In the* Catholic world. Jan. 1869. vol. viii, p. 545.)

Reprinted, with a marked improvement in the fifth line, in Parsons' "The old house at Sudbury," Cambridge, *John Wilson & Son*, 1870, p. 86; "The Shadow of the obelisk and other poems," London, *Hatchards*, 1872; "Poems," Boston, *Houghton, Mifflin & Co.*, 1893, p. 219. Also in S. Waddington's "The sonnets of Europe," London, *Walter Scott*, 1886, p. 14; in the *Nation*, Dec. 8, 1892, vol. lv, p. 431.

Bryant, William Cullen. Dante; [poem]. (*In the* Atlantic monthly. Jan. 1869. vol. xxiii, p. 81.)

With note. Written at the time of the six hundredth anniversary of the birth of Dante. Reprinted in his "Poetical works," New York, 1879, pp. 315–316, and later editions.

Translated into Italian prose by S. Frenfanelli Cibo in his "Guglielmo Bryant." Roma, *Forzani*. 1882. 16°. pp. 106–107. CUL.

1870.

An Easter lesson. [Par. v. 73–80.] [Translated by THOMAS WILLIAM PARSONS.] (*In* Parsons, T. W. The old house at Sudbury. Cambridge, *John Wilson & Son*. [Privately printed.] 1870. 12°. p. 100.

Reprinted in Parsons' "The shadow of the obelisk and other poems," London, *Hatchards*, 1872, and, under the title of "A lesson for Lent," in his "Circum præcordia," Boston, *J. G. Cupples* [1892], p. 82.

Translation of the first canto of the Purgatorio of Dante. By T. W. PARSONS. (*In the* Catholic world. Nov. 1870. vol. xii, pp. 145–149.)

CUL has an interesting volume made up of the translations of Purg. i–xxi, xxx, which Dr. Parsons published in the *Catholic world* between 1870 and 1883.

1871.

Geibel, Emanuel. Dante; [translated by Mrs. LUCY HAMILTON JONES HOOPER]. (*In* Hooper, L. H. J. Poems. Philadelphia, *J. B. Lippincott & Co.* 1871. 12°. pp. 164–165.)

Hugo, Victor (Marie). Lines written in a copy of the Divina commedia; [translated by Mrs. LUCY HAMILTON JONES HOOPER]. (*In* Hooper, L. H. J. Poems. Philadelphia, *J. B. Lippincott & Co.* 1871. 12°. p. 184.)

1872.

Dante's Purgatorio. Canto second. [Translated by T. W. PARSONS.] (*In the* Catholic world. Jan. 1872. vol. xiv, pp. 503–506.)

—— *Same.* Canto third. (*In the* Catholic world. Sept. 1872. vol. xv, pp. 730–733.)

—— *Same.* Canto fifth. (*In the* Catholic world. Dec. 1872. vol. xvi, pp. 319–322.)

Benson, Eugene. Dante and Shakespeare. (*In* Appleton's journal. April 27, 1872. vol. vii, pp. 468–469.) CCL.

[**Dennett, John Richard.**] Miss M. F. Rossetti's "Shadow of Dante." (*In the* Nation. July 11, 1872. vol. xv, pp. 28–29.)

[**Lowell, James Russell.**] The shadow of Dante, being an essay towards studying himself, his world, and his pilgrimage, by Maria Francesca Rossetti, Boston, 1872; [a review]. (*In the* North American review. July, 1872. vol. cxv, pp. 139–209.)

Contains, p. 178, a translation of the sonnet from the Vita nuova, "Oltre la spera, che più larga gira," "in which," says Lowell, "the meaning is preserved so far as is possible where the grace is left out." This translation is reprinted in S. Waddington's "The sonnets of Europe," London, *Walter Scott*, 1886, p. 19.

"Hard at work all the while upon an article about Dante, with Miss Rossetti's book for a text. I have not made so much of it as I should if my time had been less broken. As it was, I had to keep the press going from day to day." — Lowell's "Letters," ii, p. 80. "The article on Dante was written in all the distraction of getting away [to Europe], with the thermometer at 95°, and keeping abreast of the printers, so that I could not arrange and revise properly." — *Same*, p. 84.

Reade, John. Paolo and Francesca; [poem]. (*In the* Canadian monthly. Jan. 1872. vol. i, pp. 62–63.) CUL.

1873.

Dante's Purgatorio. Canto fourth. [Translated by T. W. PARSONS.] (*In the* Catholic world. Dec. 1873. vol. xviii, pp. 299–302.)

With a note on Dante's cosmogony, comparing it with that of Columbus.

—— *Same.* Canto sixth. (*In the* Catholic world. Feb. 1873. vol. xvi, pp. 581–584.)

—— *Same.* Canto seventh. (*In the* Catholic world. April, 1873. vol. xvii, pp. 24–27.)

See also **Barlow, H. C.** Parsons' Purgatory. 1873.

—— *Same.* Canto eighth. (*In the* Catholic world. May, 1873. vol. xvii, pp. 158–161.)

—— *Same.* Canto ninth. (*In the* Catholic world. June, 1873. vol. xvii, pp. 304–307.)

—— *Same.* Canto eleventh. (*In the* Catholic world. Nov. 1873. vol. xviii, pp. 166–170.)

Barlow, Henry Clark. Parsons' Purgatory. (*In the* Athenæum. June 14, 1873. pp. 760–761.)

On the translation of "Indico legno lucido e sereno," Purg. vii. 74, by "India's rich wood, heaven's lucid blue serene." (*Catholic world*, April, 1873.)

Séguier, Ulysse François Ange, *conte.* Épilogue de la Divine comédie: l'enfer, un coin du paradis et incidemment une ame du purgatoire. Mexico, *Diaz de Leon et White.* 1873. sm. 8°. pp. 186 + (3). *Frontisp.* CUL.

Vinton, Frederic. St. Patrick's Purgatory and the Inferno of Dante. (*In* Biblioteca sacra. April, 1873. vol. xxx, pp. 275–286.)

1874.

Dante's Purgatorio. Canto twelfth. [Translated by T. W. PARSONS.] (*In the* Catholic world. Feb. 1874. vol. xviii, pp. 587–590.)

—— *Same.* Canto fourteenth. (*In the* Catholic world. July, 1874. vol. xix, pp. 450–453.)

Dante praises Beatrice. [Sonnet, "Negli occhi porta la mia donna amore," from the Vita nuova.] Translated by TITUS MUNSON COAN. (*In* Lippincott's magazine. Aug. 1874. vol. xiv, p. 191.)

Coan, Titus Munson. On reading Dante's "New life"; [sonnet]. (*In* Lippincott's magazine. Oct. 1874. vol. xiv, p. 410.)

[Caprì, Pio Giuseppe.] The Blessed Virgin and the Divina commedia of Dante. [Translated by DAVID MOYES.] (*In* Ave Maria. Sept. 5, 12, 19, 26; Oct. 17, 24; Nov. 7, 14, 21, 1874. vol. x, pp. 561–564, 577–578, 593–595, 609–612, 657–659, 673–674, 713–715, 733–734, 753–754.) CUL.

Reprinted in 1876.

Rossetti's translations from the early Italian poets. (*In the* Nation. Mar. 5, 1874. vol. xviii, pp. 159–160.)

1875.

Beatris. [Vita nuova, canz. iii. 15–28.] [Translated by THOMAS WILLIAM PARSONS.] (*In* Parsons, T. W. The Willey house, and sonnets. Cambridge, *John Wilson & Son.* [Privately printed.] 1875. 12°. p. 27.)

Smith, J. A. Dante. (*In the* Baptist quarterly. 1875. vol. ix, pp. 322–338.)

Soldan, Louis Frank. Dante. (*In the* Western. March, April, 1875. New series, vol. i, pp. 160–179, 243–255.)

—— *Same, separately printed.* St. Louis. [1875.] 8°. pp. 32.

1876.

The antepurgatorio [cantos i–ix]. Translated by THOMAS WILLIAM PARSONS. London, *Hatchards.* 1876. 4°. pp. (ii) + 62.

Published during the translator's residence in England.

[Caprì, Pio Giuseppe.] The Blessed Virgin and the Divina commedia of Dante. [Translated by DAVID MOYES.] n. p., n. d. [Notre Dame, Ind. 1876.] 8°. pp. 49. (Ave Maria series.) CUL.

Inserted in the CUL copy are two autograph letters from the translator.

Fiske, John. Longfellow's Dante. (*In his* The unseen world and other essays. Boston, *J. R. Osgood & Co.* 1876. 12°. pp. 237–265.)

Slightly revised from its original form as a review of 1867.

Gilder, Richard Watson. Francesca and Paolo; [sonnet]. (*In his* The new day; a poem in songs and sonnets. New York, *Scribner, Armstrong & Co.* 1876. 16°. p. 71.)

Reprinted, with a few changes, in the later editions of the above as a separate work and as embodied in his "Five books of songs" and his "Lyrics and other poems."

Lowell, James Russell. Dante. (*In his* Among my books. 2d series. Boston, *J. R. Osgood & Co.* 1876. 12°. pp. 1–124.)

This essay consists of the biographical sketch of 1859 broken up and intermingled with the *North American review* article of 1872. Reprinted in later editions of Lowell's essays.

Marvin, Frederic Rowland. Dante. (*In the* Western. 1876. New series, vol. ii, pp. 65–72.)

Schwerdtfeger, Emil. Dante. (*In the* Cornell review. Feb. 1876. vol. iv, pp. 215–217.) CUL.

Turner, Charles Tennyson. Dante and Beatrice; [sonnet]. (*In the* International review (New York). 1876. vol. iii, p. 99.)

*** REVIEWS: — Rossetti's "Dante and his circle" in *Lippincott's magazine*, Feb. 1876, vol. xvi, pp. 262–263.

1877.

Dante's Purgatorio. Canto fifteenth. Translated by T. W. PARSONS. (*In the* Catholic world. May, 1877. vol. xxv, pp. 171–174.)

McAllister, F. M. Dante's Inferno. (*In the* American church review. 1877. vol. xxix, pp. 113–129.)

Soldan, Louis Frank. Dante's Purgatorio. (*In the* Western. Jan. 1877. New series, vol. iii, pp. 21–32.)

—— *Same, separately printed.* St. Louis. [1877.] 8°. pp. 24.

*** REVIEWS: — Mrs. Oliphant's "Dante" in the series of "Foreign classics for English readers" (Edinburgh, *Blackwood*, 1877), was bound up in this country with the imprint of "Philadelphia, *J. B. Lippincott & Co.*," and reviewed in the *Nation*, Dec. 6, 1877, vol. xxv, p. 354; — in the *Literary world*, Nov. 1877, vol. viii, p. 100; — in the *Atlantic monthly*, April, 1878, vol. xli, pp. 551–552.

1878.

Dante's Purgatorio. Canto sixteenth. Translated by T. W. PARSONS. (*In the* Catholic world. May, 1878. vol. xxvii, pp. 272–275.)

—— *Same.* Canto seventeenth. (*In the* Catholic world. July, 1878. vol. xxvii, pp. 498–501.)

Noticed and quoted in the *Journal of speculative philosophy*, Oct. 1878, vol. xii, pp. 434–435.

Buonarroti, Michel Angelo. Dante; [sonnet, "Quanto dirne si de' non si può dire"]. [Translated by HENRY WADSWORTH LONGFELLOW.] (*In* Longfellow, H. W. Kéramos and other poems. Boston, *Houghton, Osgood & Co.* 1878. 12°. p. 147.)

In the series of "Seven sonnets and a canzone from the Italian of Michael Angelo," which had been lying in manuscript since 1874. Reprinted in Longfellow's "Poetical works"; — in C. F. Bates' "Seven voices of sympathy from the writings of H. W. Longfellow," 1882, p. 188; — in C. H. Crandall's "Representative sonnets by American poets," Boston, 1890, p. 35.

H[ardy], A[rthur] S[herbourne]. Francesca of Rimini; a poem. Philadelphia, *J. B. Lippincott & Co.* 1878. 8°. pp. 46.

Reviewed in the *Literary world*, Dec. 1878, vol. ix, pp. 111–112.

Lawrence, Eugene. The Italian poets. (*In* Harper's magazine. May, 1878. vol. lvi, pp. 816–828. *Illus.*)

pp. 816–821, Dante. With woodcuts of the following: "Dante reciting his poem to Beatrice," "Dante at Ravenna," "Dante's monument," and Raphael Morghen's portrait of Dante.

1879.

Dante's Purgatorio. Canto tenth. Translated by T. W. PARSONS. (*In the* Catholic world. June, 1879. vol. xxix, pp. 289–292.)

—— *Same.* Canto thirteenth. (*In the* Catholic world. Dec. 1879. vol. xxx, pp. 350–353.)

Ingleby, C. M., *and others.* Translations of Dante. (*In the* Literary world. Feb. 1, Mar. 29, 1879. vol. x, pp. 45–46, 108.)

Russell, Addison Peale. Library notes. New ed., revised and enlarged, Boston, *Houghton, Mifflin & Co.* 1879. 12°. pp. (1) + 402.

pp. 170–171, A story concerning Dante, from Domenichi's Facetiae; p. 302, The prodigal and avaricious in the fourth circle of the Inferno.

*** REVIEWS: — Church's "Dante" in the *Literary world*, Mar. 15, 1879. vol. x, pp. 85–86.

1880.

Dante's Purgatorio. Canto eighteenth. Translated by T. W. PARSONS. (*In the* Catholic world. April, 1880. vol. xxxi, pp. 17–20.)

—— *Same.* Canto nineteenth. (*In the* Catholic world. July, 1880. vol. xxxi, pp. 450–453.)

—— *Same.* Canto twentieth. (*In the* Catholic world. Dec. 1880. vol. xxxii, pp. 420–424.)

HCL has proof-sheets of this and canto xxx accompanied by autograph letters from the translator to C. E. Norton.

Dante. (*In the* American catholic quarterly review. Oct. 1880. vol. v, pp. 715–754.)

Scotti, Carlo Francesco. Dante : la patria y la familia ; estudios. Buenos Aires, *M. Biedma.* 1880. 16°. pp. 20.

*** REVIEWS : — Butler's "Purgatory" by T. F. Crane in the *North American review*, Nov. 1880, vol. cxxxi, pp. 462–463, [by C. E. Norton] in the *Nation*, Dec. 2, 1880, vol. xxxi, pp. 397–398 ; — Coronini's "Ueber eine Stelle in Dante's Inferno [i. 28–29]" by A. M. Elliott in the *American journal of philology*, May, 1880, vol. i, p. 234.

1881.

Dante's Purgatorio. Canto twenty-first. Translated by T. W. PARSONS. (*In the* Catholic world. Dec. 1881. vol. xxxiv, pp. 416–419.)

Buonarroti, Michel Angelo. ["Dal ciel discese, e col mortal suo." — "Quanto dirne si de' non si può dire." Sonnets on Dante.] [Translated by Mrs. EDNAH DOW LITTLEHALE CHENEY.] (*In* Cheney, E. D. L. Gleanings in the field of art. Boston, *Lee & Shepard.* 1881 (cop. 1880). 8°. pp. 127–128.)

Reprinted in Mrs. Cheney's edition of the "Poems of Michael Angelo." Boston, *Lee & Shepard.* 1885. sm. 8°. pp. 54–57.

Creighton, Mandell. Dante. Bangor, Me., *Q. P. index ;* New York, *J. W. Christopher.* July 30, 1881. 12°. pp. 8. (*The monograph.* No. xvi.)

The monograph was edited by W. M. Griswold. The above essay first appeared in *Macmillan's magazine*, 1873–74.

Dante Society, *Philadelphia.* First annual dinner ; [menu, with quotations from Dante]. Saturday, May 14, 1881.

Mead, Edwin Doak. Dante in America. (*In the* Boston evening transcript. Saturday, May 14, 1881.)

Muir, Marion (*afterwards Mrs.* RICHARDSON). Dante Alighieri ; [poem]. (*In the* Ave Maria. Aug. 13, 1881. vol. xvii, p. 657.) CUL.

1882.

Dante's praise of Beatrice. ["Tanto gentile e tanto onesta pare."] [Translated by MINOT JUDSON SAVAGE.] (*In* Savage, M. J. Poems. Boston, *George H. Ellis.* 1882. 16°. p. 91.)

A very free rendering, not in the sonnet form.

Branchi, Eugenio. The tomb of Dante, and his portrait at Ravenna. (*In the* Catholic world. Dec. 1882. vol. xxxvi, pp. 352–365.)

Translated from Branchi's article in *La rassegna nazionale*, 1881.

Buonarroti, Michel Angelo. Sonnet on Dante. ["Dal ciel discese, e col mortal suo."] [Translated by HENRY CHARLES LEA.] (*In* Lea, H. C. Translations and other rhymes. Philadelphia, *privately printed.* 1882. 12°. p. 101.)

[**Crane, Thomas Frederick.**] The legendary Dante. (*In the* Cornell review. March, 1882. vol. ix, pp. 189–200.)

Dante Society, *Cambridge, Mass.* First annual report. Cambridge, *John Wilson & Son.* 1882. 8°. pp. 25.

Contains the remarks of C. E. Norton upon Longfellow's lifelong devotion to Dante and upon his connection with the Dante Society. Reviewed in the *Literary world*, Sept. 22, 1883, vol. xiv, pp. 305–306.

See also **Knortz, K.** Dante in Amerika. 1883.

*** In June, 1881, a circular was issued by the newly founded Dante Society proposing to publish by subscription the then inedited Latin comment of Benvenuto da Imola. In December of the same year another circular was issued withdrawing the proposal, owing to Mr. Vernon's project of carrying out his father's design of printing the comment. The correspondence, including letters from Mr. Vernon, Sir James Lacaita, Sir W. F. Pollock, W. J. Stillman, Federigo Bencini (the copyist employed by the Society), Dominigo Fransoni, and Mrs. Caroline C. Marsh, has lately been presented to the HCL.

Delff, Heinrich Karl Hugo. Dante's epoch of culture, and the relation of the "Convito" to the "Divina commedia." From the German by A[DOLPH] E[RNST] KROEGER. (*In the* Journal of speculative philosophy. April, 1882. vol. xvi, pp. 142–156.)

The original article, "Ueber das Verhältniss des 'Gastmahls' zu der 'Göttlichen Komödie' und über die Bildungsepochen Dante's," appeared in the *Jahrbuch der deutschen Dante-Gesellschaft*, 1871, Bd. iii, pp. 59–77.

Sanborn, *Mrs.* **Frances B.** Dante. (*In the* Unitarian review. March, 1882. vol. xvii, pp. 211–224.)

1883.

Dante's Purgatorio. Canto thirtieth. [Translated by T. W. PARSONS.] (*In the* Catholic world. April, 1883. vol. xxxvii, pp. 19–22.)

Allen, Joseph Henry. Dante. (*In his* Christian history in its three great periods; second period, the Middle age. Boston, *Roberts Bros.* 1883. 16°. pp. 251–277.)

Dante Society, *Cambridge, Mass.* Second annual report. Cambridge, *John Wilson & Co.* 1883. 8°. pp. 36.

Contains "Le vite di Dante e del Petrarca, scritte da Leonardo Aretino," with a prefatory note.

Knortz, Karl. Dante in Amerika. (*In the* New-Yorker belletristisches Journal. Oct. 31, 1883.)

Given up to an account of Longfellow's studies in Dante and to the newly founded Dante Society. Reprinted in his "Geschichte der Nord-Amerikanischen Literatur," Berlin, *Lüstenöder*, 1891, Bd. ii, pp. 305–309.

1884.

Blow, *Miss* **Susan E.** Dante's Inferno. (*In the* Journal of speculative philosophy. April, 1884. vol. xviii, pp. 121–138.)

Reprinted in her "Study of Dante," 1886.

Clarke, *Miss* **Sarah Freeman.** Notes on the exile of Dante; from his sentence of banishment while in Rome, 1302, to his death in Ravenna, 1321. (*In the* Century magazine. March, April, 1884. vol. xxvii, pp. 734–752, 833–849.)

—— The portraits of Dante. (*In the* Century magazine. Feb. 1884. vol. xxvii, pp. 574–581. *Illus.*)

Reprints the larger part of Professor Norton's article on the portraits of Dante, 1867, and gives Dr Parsons' "Lines on a bust of Dante." The illustrations are woodcuts of the death-mask, the bust in the Naples museum, the profile in the tomb at Ravenna, and the portraits by Giotto and Raphael.

Dante Society, *Cambridge, Mass.* Third annual report. Cambridge, *John Wilson & Co.* 1884. 8°. pp. 27.

Contains "A list of works relating to Dante printed in the United States of America" [compiled by Philip Coombs Knapp, Jr.].

Noticed in the *Literary world,* July 26, 1884, vol. x, p. 249.

Durant, *Miss* **Héloïse** [*afterwards Mrs.* Rose]. Dante's mask; [sonnet]. (*In her* Pine-needles, or sonnets and songs. New York, *G. P. Putnam's Sons.* 1884. 12°. p. 24.)

K[napp], P[hilip] C[oombs], *jr.* Dante. (*In the* Encyclopædia americana; or, American supplement to the Encyclopædia brittanica. Philadelphia, *etc., Hubbard Bros.* 1884. 4°. vol. ii, pp. 336–338.)

The article is devoted to the history of Dantesque studies in America.

Lawton, William Cranston. The underworld in Homer, Virgil, and Dante. (*In the* Atlantic monthly. July, 1884. vol. liv, pp. 99–110.)

Lord, John. Dante; rise of modern poetry. (*In his* Beacon lights of history. vol. iii. New York, *Fords, Howard & Hurlburt.* 1884. 12°. pp. 21–55.)

Norton, Charles Eliot. Dante's portrait in the Bargello. (*In the* Century magazine. April, 1884. vol. xxvii, p. 956.)

An open letter regarding the controversy over the painter of this portrait.

On the reading of Dante. (*In the* Century magazine. Feb. 1884. vol. xxvii. p. 629.)

Editorial note apropos of the Dante articles printed in the *Century magazine* during 1884.

Pelton, Marion L. An echo of Dante; [sonnet]. (*In the* Andover review, Aug. 1884. vol. ii, p. 175.)

Robertson, Donald. Dante and another; [sonnet]. (*In his* Rhymes. New York, *J. J. Little & Co.* 1884. 8°. p. 11.)

Rossetti, *Miss* **Christina Georgina.** Dante: the poet illustrated out of the poem. (*In the* Century magazine. Feb. 1884. vol. xxvii, pp. 566–573.)

Wetherill, *Miss* **Julie K.** (*afterwards Mrs.* BAKER). Francesca to Paolo; [quatrain]. (*In the* Atlantic monthly. Nov. 1884. vol. liv, p. 594.)

Reprinted in the *Magazine of poetry*, 1892, vol. iv, p. 66.

1885.

Francesca da Rimini: Dante's Inferno, canto v, verses 73–123; an attempt at a literal translation in blank verse [by JOHN WATTS DE PEYSTER]. [New York, 1885.] [Privately printed.] 4°. pp. 8. *Orn.*

pp. 5–8, Notes. Inserted in the HCL copy is an autograph letter from the translator concerning this pamphlet.

Divina comedia de Dante. Traducçao [by] JOSE PEDRO XAVIER PINHEIRO. Rio-de-Janiero. 1885.

Bicker, Anton. Dante. A rare collection of texts, commentaries, etc., of Dante's Divina commedia [offered for sale]. Cincinnati, *A. Bicker.* 1885. 8°. pp. 12.

Contains 172 titles.

Blow, *Miss* **Susan E.** Dante's Purgatorio. (*In the* Journal of speculative philosophy. Jan. 1885. vol. xix, pp. 61–79.)

Reprinted in her "Study of Dante," 1886.

Dante Society, *Cambridge, Mass.* Fourth annual report. Cambridge, *John Wilson & Son.* 1885. 8°. pp. 31.

Contains "Additional notes on the Divine comedy by Henry Wadsworth Longfellow," with a prefatory note by C. E. N[orton], who prepared them for publication. They were inserted in their respective places among the notes to the new edition of Longfellow's translation, 1886.

[**Farrar, Frederic William.**] [Lecture on Dante; extracts.] (*In the* Critic. Oct. 31, 1885. vol. iv, pp. 212–213.)

The lecture is given entire in Farrar's "Sermons and addresses delivered in America," London, 1886, pp. 295–327.

Lane, William Coolidge, *compiler.* The Dante collections in the Harvard college and Boston public libraries. Part I. Cambridge, *issued by the Library of Harvard University.* 1885. 8°. pp. 18. (Bibliographical contributions, edited by Justin Winsor. No. 7.)

First published in the Harvard University Bulletin, May, Oct. 1885.
The completed catalogue was published in 1891.
Noticed in the *Critic*, Oct. 31, 1885, vol. iv, p. 204.

Unity Study Class, *St. Paul, Minn.* Season of 1885–86. Dante's Divine comedy. [St. Paul. 1885.] 24°. pp. 4.

List of topics for study.

Venable, William Henry. Dante, after reading the Paradiso; [sonnet]. (*In his* Melodies of the heart; songs of freedom, and other poems. Cincinnati, *Robert Clarke & Co.* 1885. 12°. p. 59.)

*** REVIEWS: — Minchin's and Sibbald's translations of the Divina commedia in the *Nation*, June 25, 1885, vol. xl, pp. 524–525.

1886.

The divine comedy of Dante Alighieri. Translated by HENRY WADSWORTH LONGFELLOW. [Edited, with introductory note, by HORACE ELISHA SCUDDER.] Boston, *etc.*, *Houghton, Mifflin & Co.* 1886. 3 vols. 8°. *Port. of translator.*

—— *Same.* [Large paper ed.] Cambridge, *Riverside Press.* 3 vols. 8°. 3 *portrs. of translator.*

Also bound up as vols. 9–11 of "The writings of H. W. Longfellow, with bibliographical and critical notes," in 14 vols.

In this edition are included the added notes, "made from time to time by Mr. Longfellow, during the later years of his life," which Mr. Norton printed in the fourth annual report of the Dante Society; the further illustrations to the Purgatorio, which were there merely referred to, are here printed in full.

See an article on Longfellow's life in the *Saturday review*, Apr. 3, 1886, vol. lxi, p. 476; quoted in the *Critic*, Apr. 17, 1886, vol. v, pp. 198–199.

The divine comedy of Dante Alighieri. Translated by HENRY WADSWORTH LONGFELLOW, with an introduction by HENRY MORLEY. London, *George Routledge & Sons.* 1886 [85]. 12°. pp. xii + 339 (Morley's Universal library, 28).

pp. [iii]–vii, "Introduction." Without the notes or "illustrations." HCL has a copy from the same plates, entitled "2d edition."

Adams, Oscar Fay. Francesca and Paolo. (*In his* Post-laureate idyls, and other poems. Boston, *D. Lothrop & Co.* (cop. 1886.) 16°. p. 142.)

Azarias, *Brother* [PATRICK FRANCIS MULLANY]. The spiritual idea in Dante's Divina commedia. (*In the* American Catholic quarterly review. July, 1886. vol. xi, pp. 418–447.)

Reprinted, under the title of "The spiritual sense of the Divina commedia," in his "Phases of thought and criticism." Boston, *Houghton, Mifflin & Co.* 1892. pp. 125–182.

Blow, *Miss* **Susan E.** A study of Dante. With an introduction by William T[orrey] Harris. New York, *G. P. Putnam's Sons.* 1886. 12°. pp. xi + 102.

The chapters on the Inferno and Purgatorio appeared as articles in the "Journal of speculative philosophy," 1884, 1885; the chapter on the Paradiso is new.

Noticed in the *Overland monthly*, Oct. 1886, 2d series, vol. viii, p. 448. Reviewed in the *Nation*, Apr. 22, 1886, vol. xlii, p. 348; — in the *Saturday review*, May 29, 1886, vol. lxi, p. 758; — in the *Catholic world*, June, 1886, vol. xliii, pp. 431–432; — in the *Literary world*, June 12, 1886, vol. xvii, p. 198; — in the *Critic*, June 26, 1886, vol. v, p. 314; — by E. L. Walter in *Modern language notes*, May, 1887, vol. ii, pp. 110–114.

Byron, George Gordon Noel BYRON, *6th baron.* The prophecy of Dante. Cantos i–ii. With critical and explanatory notes. New York, *Clark & Maynard.* 1886. 16°. pp. 32. (English classic series, edited for the use of schools. No. i.)

With short sketches of the lives of both Dante and Byron.

[Childs, T. H.] Pia de' Tolommei. (*In the* Catholic world. May, 1886. vol. xliii, pp. 206–212.)

The history of the legend.

Concord School (The) on Dante. (*In the* Literary world. Aug. 7, 1886. vol. xvii, p. 263.)

Extracts from lectures delivered at the Summer School of Philosophy, Concord, Mass., by F. B. Sanborn, Thomas Davidson, Brother Azarias, Mrs. Julia Ward Howe, Rev. Cyrus A. Bartol, and W. T. Harris.

Cone, *Miss* **Helen Gray.** Madonna Pia; [poem]. (*In the* Atlantic monthly. Dec. 1886. vol. lviii, pp. 745–747.)

Based on Purg. v.

Dante Society, *Cambridge, Mass.* Fifth annual report. Cambridge, *John Wilson & Son.* 1886. 8°. pp. 74.

Contains, pp. 15–38, "Dante," by J. R. Lowell, reprinted from Appleton's "New American cyclopædia," 1859; pp. 39–74, "Dante and the Lancelot romance," by Paget Toynbee, with quotations and translations from an unpublished version of the romance as contained in a *MS.* in the British Museum.

Noticed in the *Critic*, Dec. 11, 1886, vol. vi, p. 299.

See also **Borsari, F.** Dantofili americani. 1887.

Darling, A. D. Dante. (*In the* St. Louis magazine. June, 1886.)

Fellowes, Caroline Wilder. A volume of Dante; [sonnet]. (*In the* Atlantic monthly. Aug. 1886. vol. lviii, p. 228.)

Reprinted in C. H. Crandall's "Representative sonnets by American poets," Boston, *etc., Houghton, Mifflin & Co.*, 1890, p. 166; — in Gleeson White's "Book-song," London, 1893, p. 53; — in the *Literary world*, June 16, 1894, vol. xxv, p. 184.

Grimm, Herman. Dante and the recent Italian struggles. (*In* Grimm, H. Literature. [Translated by SARAH HOLLAND ADAMS.] Boston, *Cupples, Upham & Co.* 1886. 12°. pp. 253–297.)

This sketch of Dante in political life was first published by Professor Grimm in his "Neue essays," 1861.

Knortz, Karl. Dante in Amerika; Bruchstück. (*In* Reform. zeitschrift des allgemeinen vereins für vereinfachte rechtschreibung. 1886 (?). Bd. x, p. 9.)

Title taken from Mr. Lane's "Dante bibliography for 1886."

Kolstoi, Casimir Stephen. Paolo and Francesca da Rimini; [a painting by J. Noel Paton]. (*In the* International gallery. Philadelphia, *George Barrie.* [1886.] Part. vi, 1 f.)

With a steel engraving of Paton's painting, R. Graves, *sc.*

Mary as the model of Christian virtues in Dante's "Purgatorio." (*In the* Ave Maria. March 13, 20, 27, 1886. vol. xxii, pp. 235–238, 262–266, 283–288.)

Translated from *Der Katholik.*

Morison, John Hopkins. Dante. (*In his* The great poets as religious teachers. New York, *Harper & Bros.* 1886. 12°. pp. 45–81.)

Norton, Charles Eliot. A gift of Dante. (*In the* Nation. Sept. 23, 1886. vol. xliii, p. 251.)

A letter concerning the Dowager Lady Vernon's offer of her late husband's edition of the Inferno to certain selected public libraries.

[**Pychowska,** *Mrs.* **Lucia Duncan.**] Ozanam's Dante. (*In the* Catholic world. Sept. 1886. vol. xliii, pp. 790–795.)

An analysis of Ozanam's "Dante et la philosophie catholique au treizième siècle."

Rossetti, *Miss* **Maria Francesca.** The shadow of Dante; being an essay towards studying himself, his world and his pilgrimage. Boston, *Roberts Bros.* sm. 8°. pp. (3) + 294. *Frontisp.*

First American edition; printed at the University Press, Cambridge, Mass. The frontispiece is a medallion showing Dante's profile as painted by Giotto and as outlined in the death-mask.

Reviewed in the *Critic,* July 3, 1886, vol. vi, p. 3; — in the *Literary world,* July 10, 1886, vol. xvii, p. 231.

Vincent, George E. Dante, the poet. (*In* Wide awake. June, 1886. vol. xxiii, pp. 142–147.)

One of a series of articles on Italian authors. Reprinted in his "Some Italian authors and their works." Boston, *D. Lothrop & Co.* 1887. sm. 8°. pp. 70–76.

*** REVIEWS: — Butler's "Paradise" by E. L. Walter in *Modern language notes,* April, 1886, vol. i, pp. 53–54.

1887.

A Divina comedia . . . fielmente vertida do texto pel Barão da VILLA DA BARRA. [Rio de Janiero?] 1887. 8°. BM.

Title made up from the reference under the translator in the BM catalogue.

Dante and his circle, with the Italian poets preceding him. (1100–1200–1300.) A collection of lyrics, edited and translated in the original metres, by DANTE GABRIEL ROSSETTI. Revised and rearranged ed.

Pt. I. Dante's Vita nuova, etc. — Poets of Dante's circle. Pt. II. Poets chiefly before Dante. Boston, *Roberts Bros.* 1887. sm. 8°. pp. xviii + (1) + 301.

First American edition; printed at the University Press, Cambridge, Mass. In 1896 the translation of the Vita nuova contained in the above was printed in this country as a separate work.

Reviewed in the *Literary world*, May 28, 1887, vol. xviii, p. 166; — in the *Critic*, July 16, 1887, vol. viii, p. 26; — in the *Dial*, Oct. 1887, vol. viii, p. 128; — in *Modern language notes*, Jan. 1888, vol. iii, pp. 26–27.

A sonnet of Dante. ("Tanto gentile e tanto onesta pare.") [Translated by RICHARD WATSON GILDER.] (*In* Gilder, R. W. Lyrics. New York, *Century Co.* (cop. 1887.) 12°. p. 122.)

First appearance?

Sonnet from Dante. ["Deh peregrini, che pensosi andate."] Translated by Miss LOUISE IMOGEN GUINEY. (*In the* Catholic world. Oct. 1887. vol. xlvi, p. 31.)

Four sonnets from 'La vita nuova.' [Translated by Miss LOUISE IMOGEN GUINEY.] (*In* Guiney, L. I. The white sail, and other poems. Boston, *Ticknor & Co.* (cop. 1887.) pp. 145–148.)

Includes the foregoing, and also the sonnets beginning "Io mi sentii svegliar dentro allo core," "Tanto gentile e tanto onesta pare," and "Era venuta nella mente mia." The translations of "Tanto gentile," and "Deh peregrini," are reprinted in C. H. Crandall's "Representative sonnets by American poets," Boston, *etc.*, *Houghton, Mifflin & Co.*, 1890, pp. 28–29.

Bierwirth, Heinrich Conrad. Dante's obligations to the schoolmen, especially to Thomas Acquinas. 1887. 4°. ff. (3) + 129. *MS.*

Deposited in the HCL. The prize offered by the Dante Society for the best essay on Dante by a student in any department of Harvard University, or by a graduate of not more than three years' standing, was awarded the author for this essay.

Borsari, F. Dantofili americani. (*In* La scuola italiana. May 22, 1887.)

An account of Dante in America occasioned by the "Fifth annual report of the Dante Society."

Cavazza, E. Dante and the young Florentine; [poem]. (*In* St. Nicholas. Sept. 1887. vol. xiv, p. 813.)

Dante Society, *Cambridge, Mass.* Sixth annual report. Cambridge, *John Wilson & Son.* 1887. 8°. pp. 33.

Contains, pp. 19–30, "Dante bibliography for the year 1886," compiled by William C. Lane; pp. 31–33, "Note on the first edition of the Comment of

Benvenuto da Imola," reprinted from the circular of the publisher, G. Barbèra, Firenze, where mention is made of the plan formerly entertained by the Dante Society for the publication of the Comment.

Noticed in the *Modern language notes*, Nov. 1887, vol. ii, p. 208; — in the *Rivista delle biblioteche*, genn.–febbr. 1888, p. 28; — in the *Gazzetta litteraria*, febbr. 11, 1888.

Davidson, Thomas. Dante text-criticism. (*In* Modern language notes. Apr. 1887. vol. ii, pp. 78–79.)

On Vita nuova, cap. i, "i quale non sapeano che si chiamare." — Convivio, I, vii, 40 et seq., "e l' uomo obbediente alla giustizia comanda al peccatore."

Fay, Edward Allen. Words used only by Dante. (*In* Modern language notes. May, 1887. vol. ii, pp. 129–130.)

Harris, William Torrey. The spiritual sense of Dante's "Divina commedia." (*In the* Journal of speculative philosophy. Oct. 1887. [Printed in 1889.] vol. xxi, pp. 349–451.)

Written in 1886 for the Concord School of Philosophy. Issued in book form in 1889, 1896.

Hazard, *Mrs.* **Rebecca N.** A view of Dante. (*In the* Journal of the American akadêmê, (Orange, N.J.). Jan. 1887. vol. iii, pp. 75–98. *Plan.*)

Accompanied by a plan of the Inferno. Read before the American Akadêmê at Jacksonville, Ill., in Dec. 1886. Noticed in the *Critic*, May 28, 1887, vol. vii, p. 268. Reprinted in her "Two views of Dante," 1891.

Leahy, William Augustine. Dante's Francesca; [poem]. (*In the* Harvard monthly. April, 1887. vol. iv, p. 47.)

Lillie, Lucy C. A great lady; [the Countess Gozzadini, of Bologna]. (*In the* Catholic world. July, 1887. vol. xlv, pp. 454–465.)

The Countess Maria Teresa di Serego-Allighieri Gozzadini was the last lineal descendant of Dante in the female line.

M., J. W. The last of the Gozzadini. (*In the* Nation. Sept. 29, 1887. vol. xlv, pp. 250–251.)

Meyer, Carl Ferdinand. The monk's wedding; a novel. [Translated from the German by SARAH HOLLAND ADAMS.] Boston, *Cupples & Hurd.* (cop. 1887.) 12°. pp. 169. (Green paper series.)

The cover has the added sub-title "Dante's Verona romance." Dante is represented as telling this story at the court of Can Grande of Verona.

[**Parsons, Reuben.**] The charge of heresy against Dante. (*In the* American Catholic quarterly review. Oct. 1887. vol. xii, pp. 714–725.)

Scartazzini, Johann Andreas. A handbook to Dante. Translated from the Italian by THOMAS DAVIDSON, with notes and additions. Boston, *Ginn & Co.* 1887. sm. 8°. pp. viii + 315. *Port.*

The original work, entitled "Dante: i. Vita, ii. Opere," forms volumes xlii, xliii of the "Manuali Hoepli." The portrait is from a drawing ascribed to Masaccio.

Reviewed in the *Literary world*, April 30, 1887, vol. xviii, pp. 131–132; — [by C. E. Norton] in the *Nation*, May 26, 1887, vol. xliv, pp. 454–455; — in the *Critic*, June 14, 1887, vol. vii, p. 280; — in *Modern language notes*, Nov. 1887, vol. ii, p. 206; — in the *American journal of philology*, Oct. 1887, vol. viii, p. 362.

Shattuck, *Mrs.* **Harriette (Lucy)** ROBINSON. The story of Dante's Divine comedy. (*In the* Library magazine. Jan. 22, 29, 1887. 3d series, vol. ii, pp. 303–308, 313–318.)

"The substance of these pages was first printed in the form of letters to the Boston *Transcript* and the Springfield *Republican*, written from the Concord school of philosophy in the summer of 1886."

Sherman, *Mrs.* **Caroline K.** The Divine comedy and Faust. (*In* Dudley, *Mrs.* Marion V., *editor.* Poetry and philosophy of Goethe; comprising the lectures and extempore discussions before the Milwaukee literary school in August, 1886. Chicago, *S. C. Griggs & Co.* 1887. 8°. pp. 99–137.)

Vincent, Marvin Richardson. Dean Plumptre's Dante. (*In the* New Princeton review. Nov. 1887. vol. iv, pp. 349–361.)

Ward, *Mrs.* **May Alden.** Dante; a sketch of his life and works. Boston, *Roberts Bros.* 1887. 12°. pp. 303.

Reviewed in the *Literary world*, May 28, 1887, vol. xviii, p. 166; — in the *Literary news*, June, 1887, vol. viii, p. 167; — in the *Nation*, June 23, 1887, vol. xliv, p. 537; — in the *Critic*, July 16, 1887, vol. viii, p. 26; — in *Modern language notes*, Jan. 1888, vol. iv, p. 26.

*** REVIEWS: — Plumptre's translation of the Commedia and Canzoniere [by C. E. Norton] in the *Nation*, Feb. 3, 1887, vol. xliv, p. 103, by E. L. Walter in *Modern language notes*, May, 1887, vol. ii, pp. 110–114; — Moore's "Time references in the Divina commedia" [by C. E. Norton] in the *Nation*, April 14, 1887, vol. xliv, pp. 322–324.

1888.

Dante's Inferno. Translated from the original of Dante Alighieri by HENRY FRANCIS CARY, and illustrated by GUSTAVE DORÉ. Edited by Henry C. Walsh. Philadelphia, *Henry Altemus*. [1888.] f°. pp. vi + 163. *Port.* and *plates*.

pp. v–vi, "Life of Dante," by the editor.

The Divine comedy. Translated into English verse, with notes, by JOHN AUGUSTINE WILSTACH. Boston, *etc.*, *Houghton, Mifflin & Co.* 1888. 2 v. 8°. *Frontispp.*

Contents: — I. Inferno. Purgatorio, i–xvi. — II. Purgatorio, xvii–xxxiii. Paradiso.

The frontispiece of the first volume is Ary Scheffer's "Dante and Beatrice"; that of the second is the portrait from the Bargello fresco in Florence.

Reviewed by R. E. T[hompson] in the *American* (Phila.), Nov. 24, 1888, vol. xvii, pp. 89–91; — in the *Overland monthly*, Jan. 1889, vol. xiii, 2d series, pp. 93–94; — [by G. R. Carpenter] in the *Nation*, Feb. 21, 1889, vol. xlviii, pp. 163–164; — in the *Athenæum*, Feb. 23, 1889, pp. 241–242; — in the *Catholic world*, April, 1889, vol. xlix, pp. 140–141; — in the *Scottish review*, July, 1889, vol. xiv, pp. 211–212; — by E. Moore in the *Academy*, Aug. 17, 1889, vol. xxxvi, p. 99.

The universal empire. Passages from the first book of Dante's De monarchia [with preliminary essay]. Boston. [1888.] 16°. pp. 22. (Old South leaflets. 6th series, no. 3.)

The extracts are from the translation by F. J. Church, London, 1879.

[Carpenter, George Rice.] Essay on the interpretation and reconciliation of the different accounts of his experiences after the death of Beatrice given by Dante in the Vita nuova and Convito. Offered for the Dante prize of 1887–88 by "R." 4°. pp. (4) + 114. *MS.*

Deposited in the HCL. The prize offered by the Dante Society for the best essay on Dante by a student in any department of Harvard or by a graduate of not more than three years' standing, was awarded the author for this essay. Printed in the "Eighth annual report of the Dante Society," 1889.

Dante Society, *Cambridge, Mass.* Seventh annual report. Cambridge, *John Wilson & Son.* 1888. 8°. pp. 35.

Contains, pp. 21–35, "Dante bibliography for the year 1887," compiled by William C. Lane.

Reviewed by R. Bonghi in *La cultura*, 1–15 giugno, 1889, an. viii, pp. 346–347. Noticed in *L'Alighieri*, ott. 1889, an. i, pp. 214–215.

Fay, Edward Allen. Concordance of the Divina commedia. Cambridge, *etc.*, *The Dante society*. 1888. 8°. pp. vi + 819.

Reviewed [by G. R. Carpenter] in the *Nation*, Oct. 25, 1888, vol. xlvii, pp. 338–340; — by A. Pagliani in *La nazione*, dic. 6, 1888; — by P. Toynbee in the *Academy*, Feb. 23, 1889, vol. xxxv, pp. 124–125; — in the *Athenæum*, Feb. 23, 1889, pp. 241–242; — in the *Literary world*, Mar. 2, 1889, vol. xx, pp. 69–71; by E. L. Walter in *Modern language notes*, Jan. 1889, vol. iv, pp. 177–178. Noticed in the *Giornale storico della letteratura italiana*, 1888, vol. xii, p. 482; — in *L'Alighieri*, 1889, an. i, p. 60; — in the *Zeitschrift für romanische philologie*, Bd. xiii, p. 345. The circular announcing the publication noticed in the *Literary world*, Oct. 1887, vol. xviii, p. 319.

Hunt, (James Henry) Leigh. Dante Alighieri. With critical notices of the life and genius of the author. New York, *etc.*, *G. P. Putnam's Sons*. [1888.] 32°. pp. 274. (Stories from the Italian poets; first series. Knickerbocker nuggets.)

Karsten, Gustaf. Dantesca; osservazioni su alcuni passaggi della Divina commedia. (*In* Modern language notes. May, 1888. vol. iii, pp. 119–123.)

On Inf. iii. 42; v. 104, 108, 114, 138.

Kelly, Walter. Dante and Beatrice; [poem]. (*In the* Atlantic monthly. Nov. 1888. vol. lxiii, pp. 668–669.)

Lowell, James Russell. Paolo to Francesca; [sonnet]. (*In his* Heartsease and rue. Boston, *etc.*, *Houghton, Mifflin & Co.* 1888. sm. 8°. p. 109.)

Reprinted in later editions.

Pullen, C. L., *and others*. ["Le mani alzò con ambedue le fiche," *etc.*, Inf. xxv. 2–3.] (*In the* American notes and queries. Oct. 13, 1888. vol. i, p. 287.)

These lines are brought forward in a search for the origin of the phrases "I don't care a fig," and "A fig for you." See also the numbers for Aug. 11, and Sep. 8, 1888.

Sarepta, *pseud.* Sonnet trio; founded on a well-known passage of Dante. (*In the* Week, (Toronto). Mar. 1, 1888. vol. v, p. 217.) CUL.

The theme is the story of Francesca da Rimini.

Scartazzini, Johann Andreas. On the congruence of sins and punishments in Dante's Inferno. Translated from the German by THEKLA BERNAYS. (*In* Journal of speculative philosophy. Jan.–April, 1888. [Printed in 1893.] vol. xxii, pp. 21–83.)

The original article appeared in the "Jahrbuch der deutschen Dante-Gesellschaft," 1877, Bd. iv, pp. 273–354.

S[chuyler], E[ugene]. Carducci and Dante. (*In the* Nation. Feb. 16, 1888. vol. xlvi, pp. 133–134.)

An account, with translated extracts, of Giosuè Carducci's initiatory lecture of Jan. 8, 1888, on "L'opera di Dante," in the course instituted by the Italian Government. Contains also an original rendering of Carducci's sonnet to Dante, "Dante, onde avvien che i voti e la favella."

—— In the footsteps of Dante. (*In the* Nation. Oct. 4, 1888. vol. xlvii, pp. 266–268.)

Notes of a traveller's journey to various places known to Dante.

Stevens, *Mrs.* **Sarah J. D.** Dante; [poem]. (*In the* Poets of Maine, edited by George Bancroft Griffith. Portland, *Elwell, Pickard & Co.* 1888. 8°. p. 630.)

Strong, Augustus Hopkins. Dante and the Divine comedy. (*In his* Philosophy and religion. New York, *A. C. Armstrong & Son.* 1888. 8°. pp. 501–524.)

A lecture delivered at Vassar College, Feb. 21, 22, 1888, and first printed in the Chicago *Standard*.

Tunison, J. S. Master Virgil, the author of the Æneid, as he seemed in the middle ages; a series of studies. Cincinnati, *Robert Clarke & Co.* 1888. 8°. pp. vii + 230.

Takes an opposite stand from that of Comparetti. Reviewed [by T. F. Crane] in the *Nation*, Jan. 10, 1889, vol. xlviii, pp. 36–37; — by W. H. Johnson in the *Dial*, Dec. 16, 1895, pp. 381–383; — in the *Literary world*, Mar. 30, 1889, vol. xx, p. 114; — by W. Y. Sellar in the *Classical review*, 1889, vol. iii, pp. 265–269.

*** Reviews: — R. W. Church's "Dante" in the *Critic*, June 2, 1888, vol. ix, pp. 266–267.

1889.

Purgatory and Paradise. Translated from the original of Dante Alighieri by Henry Francis Cary, and illustrated by Gustave Doré. Edited by Henry C. Walsh. Philadelphia, *Henry Altemus.* [1889.] f°. pp. v + (1) + 328. *Plates.*

The poet's vision of hell, purgatory and paradise. [Selections from Cary's translation.] (*In* Schaff, P. *and* A. Gilman, *editors.*' A library of

poetry for Sunday reading; a collection of the best poems of all ages and tongues, with biographical and literary notes. New York, *Dodd, Mead & Co.* (cop. 1889.) 8°. pp. 909–930. *Port.*)

The portrait is a woodcut after Raphael Morghen.

The vision of Beatrice; a translation in the original terza rima from the 31st canto of Dante's Purgatorio, [vv. 127–145]. By SAMUEL BYRNE. (*In the* Catholic world. Feb. 1889. vol. xlviii, p. 670.)

El infierno de la Divina commedia; traducción en verso castellano ajustada al original por BARTOLOMÉ MITRE, con un prefacio y notas del traductor. Buenos Ayres, *Imprenta de "Le Nacion."* 1889.

100 copies printed. Title taken from Barbi's "Bibliografia dantesca dell' anno 1889." Noticed in *L'Alighieri*, 1889, vol. i, p. 213. Reviewed by F. Cristofori in *L'Arcadia*, 1889, vol. i, fasc. 7.

The Banquet (Il convito) of Dante. Translated by KATHARINE HILLARD. London, *Kegan Paul, Trench & Co.* 1889. 8°. pp. lxi + 406.

pp. 130–133, Translations of the tenth ballata and the first canzone of the Vita nuova; pp. 390–406, Epistle to Can Grande, translated from the edition of Fraticelli.

"Of American parentage, Miss Hillard was born in England, where she passed her childhood, and, coming to America, was educated at an Eastern college." — *Literary world* (Boston), July 5, 1890, p. 227.

Reviewed by E. Moore in the *Academy*, April 20, 1889, vol. xxxv, pp. 264–265; — in the *Literary world*, May 11, 1889, vol. xx, p. 155; — in the *Athenæum*, June 15, 1889, pp. 753–755; — [by G. R. Carpenter] in the *Nation*, July 4, 1889, vol. xlix, pp. 16–17. Noticed in the *Critic*, Nov. 16, 1889, vol. xii, p. 241.

Aubé, Jean Paul. Statue of Dante. (*In the* American architect and building news. Aug. 17, 1889. vol. xxvi, no. 712.)

With a sketch of the artist's life and work.

Ampère, Jean Jacques. In the footsteps of Dante. Translated by [Mrs.] EMMA B[ARSTOW] BATES. 1889. 4°. ff. (8) + 237 + (3). *MS.*

Deposited in HCL. Translated from the French "Voyage dantesque." Inserted are a portrait of Dante and other photographs.

Dante Society, *Cambridge, Mass.* Eighth annual report. Cambridge, *John Wilson & Son.* 1889. 8°. pp. 98.

Contains, pp. 21–79, "The episode of the *donna pietosa;* being an attempt to reconcile the statements in the Vita nuova and the Convito concerning Dante's life in the years after the death of Beatrice and before the beginning

of the Divina commedia; Dante prize essay, 1888," by George Rice Carpenter; pp. 81–98, "Dante bibliography for the year 1888," compiled by William C. Lane.

Noticed in the *Academy*, Sept. 14, 1889; — in the *Nuova antologia*, 16 sett., 1 ott., 1889, vol. cvii, pp. 406, 576–577; — in the *Archiv für das Studium der neueren Sprachen*, 1890, Bd. lxxxiv, p. 223. Mr. Carpenter's essay is reviewed by [F.] P[asqualigo] in *L'Alighieri*, 1889, an. i, pp. 254–264.

Durant, *Miss* **Heloïse,** [*afterwards Mrs.* ROSE]. Dante; a dramatic poem. London, *Kegan Paul, Trench & Co.* 1889. sm. 8°. pp. xvi + 136.

Second edition, (a re-impression of the above), London, *Lamley & Co.* 1892.

Reviewed in the *Athenæum*, June 15, 1889, pp. 753–755, quoted in the *Critic*, July 13, 1889, vol. xii, p. 12.

Gozzaldi, Marie. The study of Dante in Italy. (*In the* Cambridge (Mass.) tribune. Aug. 31, 1889.)

Harris, William Torrey. The spiritual sense of the Divina commedia. New York, *D. Appleton & Co.* 1889. sq. 12°. pp. 216.

First printed in the *Journal of speculative philosophy*, Oct. 1887. New edition in 1896.

Reviewed by E[mily] A. T[hackray] in the *Writer*, Feb. 1891, vol. v, pp. 36–37; — in the *Critic*, Feb. 14, 1891, vol. xv, p. 82; — in the *Literary news*, Mar. 1891, vol. xii, p. 80 (from the *Boston Beacon*); — in the *Literary world*, Mar. 28, 1891, vol. xxii, p. 106; — by Frank Sewall in the *New Jerusalem magazine*, Sept. 1891, vol. xv, pp. 540–552 (reprinted in his "Dante and Swedenborg," 1893); — by C. Pasqualigo in *L'Alighieri*, 1891, an. iii, pp. 53–55.

McLean, L. M. Dante's sense of color. (*In* Modern language notes. April, 1889. vol. iv, pp. 101–104.)

Ozanam, Antoine Frédéric. Dante and Catholic philosophy in the thirteenth century. Translated from the French by [Mrs.] LUCIA D[UNCAN] PYCHOWSKA. [1889.] 4°. pp. 346. *MS.*

Deposited in HCL. A part of the fourth chapter was printed in 1890; the entire work is to be published in 1897.

"The text of Ozanam is here presented without abridgement. Of the very numerous notes, those most useful to readers of English have been translated into that tongue. The remainder, chiefly repetitions in Latin or Greek, of matter set forth in the text, have been either retained in their original form, or have been omitted, the references being preserved. The supplementary 'Documents' are given entire, with the exception of a long mediæval poem . . . and some remarks on mediæval visions anterior to Dante's day." — *Translator's note.*

Sewall, Frank. Dante; [sonnet]. (*In the* New Jerusalem magazine. March, 1889. vol. xiii, p. 170.)

Reprinted in his "Dante and Swedenborg," 1893, p. 1.

Walford, *Mrs.* Lucy Bethia. London letter. (*In the* Critic. May 4, 1889. vol. xi, pp. 222–223.)

Contains an account of lectures on Dante by Dr. George Macdonald and the Rt. Rev. W. Boyd Carpenter, Bishop of Ripon.

Walter, Edward Lothaire. Dante's Paradiso; cantos xxiv–xxvi. (*In* Publications of the Modern language association of America. Jan.–March, 1889. vol. iv, pp. 24–40.)

*** REVIEWS: — Moore's "Contributions to the textual criticism of the Divina commedia" in the *Nation*, Oct. 10, 1889, vol. xlix, pp. 294–295.

1890.

The divine comedy of Dante Alighieri. Translated by HENRY WADSWORTH LONGFELLOW. London, *George Routledge & Sons.* 1890. 3 vols. 24°.

From new plates. Contains the additional notes of the 1886 Boston edition.

The fourth canto of the Inferno. [With comment and translation] by JOHN JAY CHAPMAN. (*In the* Atlantic monthly. Nov. 1890. vol. lxvi, pp. 647–651.)

The rendering is in terza rima. See a note "On looking into Chapman's Dante" in the December number, p. 853.

Berdoe, Edward. Browning's science as shown in "Numpholeptos." (*In* Poet-lore. Dec. 1890. vol. ii, pp. 617–624.)

Sees a partial reproduction of Dante's Beatrice in Browning's Nymph. *See also* **Duffield, C. W.** The "unreason of a she-intelligence." 1891.

Calvi, Cesare. The Beatrice exposition. Translated by C. H. GATES. (*In the* Boston evening transcript. June 7, 14, 1890.)

*** For an adverse criticism of the Beatrice festival, see an anonymous letter, from an American student, in the *Critic*, Oct. 6, 1890, vol. xiv, p. 162.

Dante Society, *Cambridge, Mass.* Ninth annual report. Cambridge, *John Wilson & Son.* 1890. 8°. pp. 45.

pp. 21–45, "Dante bibliography for the year 1889," compiled by W. C. Lane.

Gitterman, John Milton. Ezzelin von Romano. 1. Teil: die Gründung der Signorie (1194–1244). Stuttgart, *W. Kohlhammer.* 1890. 8°. pp. xvi + 164.

Reviewed in *L'Alighieri*, 1891, an. ii, pp. 392–394; — by "P. H." in *Literarisches Centralblatt*, 30 April, 1892, column 638. The author's conclusion as to Sordello "di Marano" having been confounded with the celebrated Sordello "di Goito" is opposed by C. Merkel in *Giornale storico della letteratura italiana*, 1891, vol. xvii, pp. 381–390.

Lane, William Coolidge, *compiler.* The Dante collections in the Harvard college and Boston public libraries. Cambridge, *Issued by the Library of Harvard University.* 1890. 8°. pp. 116. (Bibliographical contributions, edited by Justin Winsor. No. 34.)

Noticed by F. X. Kraus in the *Literaturblatt für germanische und romanische Philologie.* Reviewed by "G. S." in *Vita nuova*, 1890, p. 8 (248); — in the *Literary world*, Aug. 29, 1891, vol. xxii, p. 295.

Murat, Luiz. O distico de Dante. (*In his* Ondas. Rio de Janeiro, *J. Silva & Adolpho.* 1890. 16°. pp. 223–226.) CUL.

Ozanam, Antoine Frédéric. Student life of Dante. Translated by [Mrs.] LUCIA D[UNCAN] PYCHOWSKA. (*In the* Catholic world. Sept., Oct. 1890. vol. li, pp. 767–776; vol. lii, pp. 61–67.)

A portion of chapter iv of Ozanam's "Dante et la philosophie catholique au treizième siècle."

Pallen, Condè B. The times that led up to Dante. (*In the* American Catholic quarterly review. Oct. 1890. vol. xv, pp. 681–697.)

Saint Louis — *Public library.* A reference list for the study of Dante. [St. Louis. 1890.] l. 8°. pp. 5. (Reference lists No. 11.)

Schaff, Philip. Dante Alighieri. — The Divina commedia. (*In his* Literature and poetry. New York, *Charles Scribner's Sons.* 1890. 8°. pp. 279–429.)

pp. 328–337, Bibliography; pp. 338–344, Poetic tributes to Dante.

The writer, speaking of himself, says in a note, "His articles on Dante in this volume are entirely new, but the estimate of Dante is the same as that in his youthful address [of 1846]."

The Dante material of this volume has also been bound up separately, with the same pagination, but with a separate title-page and table of contents. The greater part of the essay on the Divina commedia has been translated into Italian by Marco Lessona and published under the title "Dante Alighieri e la Divina commedia; studio di Filippo Schaff." Torino, *Unione tipografico editrice torinese.* 8°. 1892. pp. 56.

—— Dante's theology. (*In* Papers of the American society of church history. 1890. vol. ii, pp. 53–73.)

Thaxter, *Mrs.* **Celia.** And his will is our peace; [poem]. (*In the* Century magazine. April, 1890. vol. xxxix, p. 905.)

With Dante's line, "E la sua volontade è nostra pace," for a motto. Concerning Mrs. Thaxter's interpretation of the line, see a query and note in the *Critic*, June 7, 1890, vol. xiii, p. 292.

Thomas, *Miss* **Edith Matilda.** Beatrice; [poem]. (*In the* Critic. Sept. 13, 1890. vol. xiv, p. 132.)

Written, at the request of Vincenzo Botta and Charlotte Lynch Botta, for the celebration in Italy of the six hundredth anniversary of the death of Beatrice Portinari.

Wall, Annie Russell. Dante's imperialism. (*In* Poet-lore. Oct. 1890. vol. ii, pp. 501–515.)

Wilson, Epiphanius. Dante; [sonnet]. (*In the* Critic. June 7, 1890. vol. xiii, p. 287.)

*** Reviews: — Symonds' "Introduction to the study of Dante," in the *Literary world*, July 19, 1890, vol. xxi, pp. 234–235, in the *Nation*, Oct. 2, 1890, vol. li, pp. 271–272, in the *Critic*, Oct. 18, 1890, vol. xiv, p. 188; — Moore's "Early biographers of Dante," in the *Nation*, Oct. 16, 1890, vol. li, pp. 307–309.

1891.

The divine comedy of Dante Alighieri. Translated by Charles Eliot Norton. i. Hell. Boston, *etc.*, *Houghton, Mifflin & Co.* 1891. sm. 8°. pp. xxvi + (1) + 193.

Reviewed in the *Literary world*, Oct. 24, 1891, vol. xxii, p. 377; — [by W. R. Thayer] in the *Nation*, Nov. 5 and 12, 1891, vol. liii, pp. 356–357, 377–378; — by W. M. Payne in the *Dial*, Nov. 1891, vol. xii, pp. 218–219; — in the *Atlantic monthly*, Dec. 1891, vol. lxviii, pp. 838–841; — in the *Saturday review*, Dec. 9, 1891, vol. lxii, pp. 707–708; — in the *Critic*, Jan. 23, 1892, vol. xvii, pp. 47–48; — by P. Toynbee in the *Academy*, Feb. 13, 1892, pp. 151–152; — (with the "Purgatory") in *The post-graduate and Wooster (Ohio) quarterly*, 1891, vol. vi, pp. 138–139; — by W. V. M[oody] in the *Harvard monthly*, Jan. 1892, vol. xiii, p. 171; — in the *Spectator*, May 7, 1892, p. 652.

A translation of Dante's eleven letters, with explanatory notes and historical comments by Charles Sterrett Latham. Edited by G. R. Carpenter,

with a preface by C. E. Norton. Student's ed. Boston, *etc.*, *Houghton, Mifflin & Co.* 1891. 8°. pp. xiii + (1) + 284.

Same. A translation of Dante's eleven letters, with explanatory notes and a biographical, historical, and critical comment to the first, second, third, ninth, and eleventh letters by CHARLES STERRETT LATHAM. Memorial ed. Cambridge, *Riverside Press.* 1891. 8°. pp. xiii + (1) + 284. *Port. of translator.*

The prize offered by the Dante Society was awarded to Mr. Latham in 1890. Mr. Latham died on July 21, 1890. He did not live to learn the award of the prize.

Reviewed [by W. R. Thayer] in the *Nation*, Oct. 29, 1891, vol. liii, pp. 339–340; — by W. M. Payne in the *Dial*, Nov. 1891, vol. xii, p. 219; — in the *Literary world*, Nov. 7, 1891, vol. xxii, p. 397; — by H. M. F[ield] in the *New York evangelist*, Nov. 13, 1891, vol. lxi, n. 46, p. 1; — in the *Atlantic monthly*, Dec. 1891, vol. lxviii, pp. 838–841; — in the *Critic*, Jan. 2, 1892, vol. xvii, p. 3, reprinted in the *Literary news*, Jan. 1892, vol. xiii, new series, p. 16; — by P. S. A[bbott] in the *Harvard monthly*, Feb. 1892, vol. xiii, pp. 217–218; — in the *Athenæum*, Feb. 27, 1892, pp. 273–274; — by P. Toynbee in the *Academy*, April 2, 1892; — by F. X. Kraus in the *Literaturblatt für germanische und romanische Philologie*, 1892, Bd. xiii, p. 126; — by C. P[asqualigo] in *L'Alighieri*, 1892, an. iii, pp. 358–359; — in the *Florence gazette*, May 5, 1894 (CUL). Noticed in *Giornale storico della letteratura italiana*, 1892, vol. xix, p. 126.

American Dante Society. Year-book. 1890–91. New York. [1891.] 8°. pp. 81 + (1).

Besides a history of the founding of the Society, its constitution, lists of officers and members, and reports, the volume contains, pp. 25–34, "Address," by Marvin R. Vincent, pp. 35–66, "The teachers of Dante," by Thomas Davidson, and pp. 67–81, "Dante's doctrine of sin," by William T. Harris.

The circular announcing the formation of the proposed society is reprinted in a notice of the plan of organization in *Modern language notes*, Jan. 1891, vol. vi, pp. 28–29. No more than the above volume was ever published. The Society has ceased to exist.

Brown, George P. Dante's Divina commedia; an interpretation. (*In the* Public school journal, (Bloomington, Ill.). April–Dec. 1891. vol. x.)

Concluded in 1892.

[**Carpenter, George Rice.**] The known in Dante's life. (*In the* Nation. June 18, 1891. vol. lii, pp. 504–505.)

Reviews Scartazzini's "Prolegomeni."

Cook, Albert Stanborough. The literary genealogy of Tennyson's Ulysses. (*In* Poet-lore. 1891. vol. iii, no. 10, pp. 499–504.)

Treats of Tennyson's indebtedness to Dante.

Dante Society, *Cambridge, Mass.* Tenth annual report. Cambridge, *John Wilson & Son.* 1891. 8°. pp. 60.

pp. 15–31, "Additions to the Dante collection in Harvard College library," compiled by W. C. Lane; pp. 32–35, "Documents concerning Dante's debts," and pp. 36–60, "Documents concerning Dante's public life; pt. i," compiled by G. R. Carpenter.

Duffield, Charles Wadsworth. The "unreason of a she-intelligence." (*In* Poet-lore. Jan. 1891. vol. iii, pp. 45–47.)

Criticises E. Berdoe's opinion that Browning's Nymph is in part a reproduction of Dante's Beatrice (*Poet-lore*, 1890).

Hazard, *Mrs.* **Rebecca N.** Two views of Dante. Kirkwood, Mo. [Privately printed.] 1891. 8°. pp. 36. *Plans.*

Contains a reprint of her paper read before the American Akadêmê in Dec. 1886, published in their *Journal*, 1887, and a second paper entitled "A new view of Dante." Inserted in both the CUL and HCL copies are autograph letters from the author.

Hillard, *Miss* **Katharine.** The Beatrice of Dante from a theosophic point of view. I, II. (*In* Lucifer, (London). Aug. 15, Sept. 15, 1891. vol. viii, pp. 459–464; vol. ix, pp. 55–60.)

See biographical note under 1889.

Recent Dante literature. (*In the* Atlantic monthly. Dec. 1891. vol. lxviii, pp. 838–841.)

Reviews of Norton's "Hell," and Latham's "Letters of Dante."

Rod, Edouard. Dante's biography. (*In* Public opinion. Jan. 24, 1891. vol. x, p. 384.)

Translated passage from Rod's article in the *Revue des deux mondes*, Dec. 15, 1890.

Schaff, Philip. The renaissance; the revival of learning and art in the fourteenth and fifteenth centuries. (*In* Papers of the American society of church history. 1891. vol. iii, pp. 1–132.)

pp. 13–21, Dante.

—— *Same, separately printed.* New York, *G. P. Putnam's Sons.* 1891. 8°. pp. 132.

Scott, Fred Newton. Dante interpretation. (*In* Modern language notes. Dec. 1891. vol. vi, p. 253.)

Supporting **Todd, H. A.** A new exegesis of Purg. xix. 51. 1891.

Todd, Henry Alfred. A new exegesis of Purg. xix. 51. ["Ch' avran di consolar l' anime donne."] (*In* Modern language notes. Nov. 1891. vol. vi, pp. 195–196.)

Claims the word *donne* to be the past participle of *donare*.
See also **Scott, F. N.** Dante interpretation. 1891.
Speranza, C. L. "A new exegesis of Purg. xix. 51." 1892.
T[odd], H. A. "A new exegesis of Purg. xix. 51." 1892.

[**Unity Club,** *St. Louis.*] Dante: illustrated in art and music. [St. Louis. 1891.] 24°. pp. 3.

Programme of an entertainment given by the Unity Club of the Church of the Unity, St. Louis.

[**Wendell, Barrett.**] Mr. Lowell as a teacher. (*In* Scribner's magazine. Nov. 1891. vol. x, pp. 645–649.)

Describes Lowell's method of conducting the study of Dante at Harvard College. Reprinted in Wendell's "Stelligeri, and other essays concerning America." New York, *Charles Scribner's Sons.* 1893. 16°. pp. 203–217. Cited in the body of the present work, pp. 57–58.

[**Williams, Francis Howard.**] [Beatrice and Numpholeptos.] (*In* Poet-lore. Mar. 1891. vol. iii, pp. 163–164.)

Extract from a paper read before the Philadelphia Browning Club. Takes the ground that Browning's Numpholeptos was "the embodiment of a purely ethical ideal, while Beatrice was the embodiment of a religious ideal."

*** REVIEWS: — Agnelli's "Topo-cronografia del viaggio dantesco," Del Lungo's "Beatrice nella vita e nella poesia del secolo xiii," and Ricci's "L'ultimo rifugio di Dante," by H. A. Rennert in *Modern language notes*, 1891, vol. vi, pp. 214–217; — Howell's translation of "De vulgari eloquentia" in the *Nation*, Oct. 8, 1891, vol. lii, p. 282–283, by H. A. Rennert in *Modern language notes*, 1891, vol. vi, pp. 143–145.

1892.

The divine comedy of Dante Alighieri. Translated by CHARLES ELIOT NORTON. ii. Purgatory. Boston, *etc.*, *Houghton, Mifflin & Co.* 1892 [91]. sm. 8°. pp. ix + (1) + 216.

Reviewed [by W. R. Thayer] in the *Nation*, Feb. 18, 1892, vol. liv, pp. 134–135; — by P. Toynbee in the *Academy*, July 23, 1892, p. 64; — in the *Literary world*, Jan. 16, 1892, vol. xxiii, p. 23; — in the *Athenæum*, Feb. 13, 1892, pp. 212–213; — in the *Critic*, Feb. 27, 1892, vol. xvii, pp. 123–124; — in the *Saturday review*, Mar. 19, 1892, pp. 336–337; — by E. Cavazza in *New world*, Mar. 1892, vol. i, p. 188; — by W. M. Payne in the *Dial*, June, 1892, vol. xiii, p. 56.

The divine comedy of Dante Alighieri. Translated by CHARLES ELIOT NORTON. iii. Paradise. Boston, *etc.*, *Houghton, Mifflin & Co.* 1892. sm. 8°. pp. ix + (1) + 233.

Reviewed in the *Athenæum*, July 2, 1892, p. 34; — in the *Nation*, Aug. 11, 1892, vol. lv, pp. 110–111; — in the *Critic*, Aug. 20, 1892, vol. xviii, pp. 90–91; — in the *Saturday review*, Aug. 20, 1892, pp. 224–226; — by W. M. Payne in the *Dial*, Sept. 16, 1892, vol. xiii, p. 190.

The divine comedy of Dante Alighieri. Translated by CHARLES ELIOT NORTON. [Large paper ed.] Cambridge, *Riverside Press.* 1892. 3 vols. 8°.

250 copies.

The new life of Dante Alighieri. Translated by CHARLES ELIOT NORTON [with essays and notes]. Boston, *etc.*, *Houghton, Mifflin & Co.* 1892. sm. 8°. pp. (1) + 168.

—— *Same.* [Large paper ed.] Cambridge, *Riverside Press.* 1892. 8°. pp. (1) + 168.

250 copies.

Essays: — On the New life. — The Convito and the Vita nuova. — On the structure of the Vita nuova.

"I have not prefixed to my translation a preface or introduction, preferring to let the little book present itself to the reader without help or hindrance. I would have it read as Dante left it. In the essays and notes which follow, I have endeavored to say only what may lead to the appreciation of it, or may remove difficulties in its interpretation." — p. 93.

Reviewed in the *Nation*, Nov. 24, 1892, vol. lv, p. 398; — in the *Dial*, Dec. 16, 1892, vol. xiii, p. 399; — in the *Saturday review*, Jan. 28, 1893, pp. 105–106; — in the *Literary world*, Feb. 25, 1893, vol. xxiv, p. 59.

Aldrich, *Miss* **Anne Reeve.** Francesca and Paolo. (*In her* Songs about life, love, and death. New York, *Charles Scribner's Sons.* 1892. 16°. p. 33.)

Brown, George P. Dante's Divina commedia; an interpretation. (*In the* Public school journal. 1892. vol. xi.)

Concluded from 1891.

Carducci, Giosuè. Dante; [sonnet]. — Dante. — On the sixth centenary of Dante; [sonnet]. — Beatrice. (*In his* Poems. Translated, with two introductory essays, by FRANK SEWALL. New York, *Dodd, Mead & Co.* 1892. sm. 8°. pp. 85, 120–129.)

[Carpenter, George Rice.] French Dante manuscripts. (*In the* Nation. Nov. 3, 1892. vol. lv, p. 339.)

Reviews Auvray's "Les manuscrits de Dante des bibliothèques de France," and "Traité de l'éloquence vulgaire; manuscrit de Grenoble publié par Maignien et Prompt."

Conway, James. Beatrice and other allegorical characters of Dante Alighieri. (*In the* American Catholic quarterly review. May, 1892. vol. xvi, pp. 253–275.)

Reprinted in part in the *Literary digest*, 1892, vol. v, pp. 12–13.

Dante and Ariosto. (*In* American notes and queries. Jan. 23, 1892. vol. viii, p. 135.)

Dante Society, *Cambridge, Mass.* Eleventh annual report. Cambridge, *John Wilson & Son.* 1892. 8°. pp. 109.

pp. 15–53, "Documents concerning Dante's public life; pt. ii," compiled by G. R. Carpenter; pp. 55–72, "Additions to the Dante collection in Harvard College library," compiled by W. C. Lane; pp. 73–109, "The personal character of Dante as revealed in his writings," by Lucy Allen Paton. In the report proper is given an extract from one of Lowell's unpublished college-lectures in which he told of his method of studying Dante. This part of the report was reprinted in the *Critic*, Aug. 20, 1892, vol. xviii, p. 97, under the title "Lowell's love of Dante"; it is also cited in the body of the present work, pp. 55–56.

Miss Paton's article, "being the essay by a member of the school of the Society for the collegiate instruction for women, in Cambridge, Mass., to which 'The Sara Greene Timmins prize' was awarded in 1891," was also separately printed as no. 4 of the Fay house monographs. Boston, *Ginn & Co.* 1892. 8°. pp. 44. Noticed in the *Literary world*, July 15, 1893, vol. xxiv, pp. 228–229.

Davidson, Thomas. The Paradise of Dante; a lecture at the Dante school, April 20, [1892]. (*In the* Parthenon, (Chicago). May 5, 12, 1892. vol. i, nos. 25, 26.)

Davies, Samuel David. Dante's claim to poetic eminence. (*In* Poet-lore. Oct. 1892. vol. iv, pp. 490–497.)

The author denies such claim and finds only tediousness and brutality in the Divine comedy.

Noticed in the *Nation*, Dec. 8, 1892, vol. lv, p. 433.

Evans, E. W., *jr.* The ethics of the Divine comedy. (*In the* Princeton college bulletin. June, 1892. vol. iv, pp. 60–62.)

An abstract of a paper read before the Princeton College Philosophical Club, May 17, 1892.

Fawcett, Edgar. To Dante; [sonnet]. (*In the* Cosmopolitan. Oct. 1892. vol. xiii, p. 719.)

Foote, Arthur. Symphonischer Prolog; "Francesca da Rimini." [C minor.] Für grosses Orchester. Op. 24. [*Full score.*] Boston & Leipzig, *Arthur P. Schmidt.* 1892. l. 8°. pp. 79.

Performed at the Boston Symphony Concerts of Jan. 23, 1891 and Mar. 2, 1895. For notices, see the *Boston herald*, Jan. 25, 1891, the *Boston evening transcript*, Jan. 24, 1891, Mar. 4, 1895, and the bulletins issued by the management for the two respective concerts. Inserted in the HCL copy is an autograph letter from the composer.

Harrison, *Miss* Elizabeth. The vision of Dante; a story for little children and a talk to their mothers. Illustrated by Walter Crane. Chicago, *Kindergarten College.* 1892. 4°. pp. 21. 3 *plates.*

Printed on one side of the leaf only. Second edition (a re-impression of the above), 1894 [93].

Horton, George. Dante's story of Francesca; [sonnet]. (*In his* Songs of the lowly, and other poems. Chicago, *F. J. Schulte & Co.* [1892.] 12°. p. 181.)

Lounsbury, Thomas Raynesford. [Chaucer's obligations to Dante.] (*In his* Studies in Chaucer, his life and writings. New York, *Harper & Bros.* 1892. 8°. vol. ii, pp. 236–246.)

"Particularly interesting is Mr. Lounsbury's estimate of Chaucer's obligations to Dante, which is very different from that of Skeat and Ten Brink, but seems judicious." — *Nation*, Mar. 17, 1892.

Mabie, Hamilton Wright. Some modern readings from Dante. (*In his* Essays in literary interpretation. New York, *Dodd, Mead & Co.* 1892. 16°. pp. 175–205. *Port.*)

The portrait is the same as that inscribed "Collon de la Sorbonne."

Matson, Henry. Dante and Milton. (*In his* References for literary workers. Chicago, *A. C. McClurg & Co.* 1892. 12°. pp. 273–275.)

Mitchell, *Mrs.* Ellen M. Twelve lessons on Dante's Divina commedia; [syllabus]. Denver, Col. [1892.] 16°. pp. 3.

Mott, Lewis Freeman. Dante and Beatrice; an essay in interpretation. New York, *William R. Jenkins.* 1892. 16°. pp. 48.

Noticed in the *Critic*, July 30, 1892, vol. xviii, p. 55.

Snider, Denton Jaques. Dante's Inferno; a commentary. St. Louis, *Sigma Publishing Co.* (cop. 1892.) 8°. pp. 472.

"The book . . . has never been really published. . . . I printed the work chiefly for the use of my classes." — *From a private letter.*

Reviewed in the *Nation*, Nov. 2, 1893, vol. lvii, p. 329; — in the *Literary world*, Feb. 10, 1894, vol. xxv, p. 39; — in the *Critic*, May 19, 1894, vol. xxii, p. 337.

Speranza, Carlo L. "A new exegesis of Purg. xix. 51." (*In* Modern language notes. Feb., March, 1892. vol. vii, pp. 36–39, 93–95.)

Reviews Todd's "A new exegesis of Purg. xix. 51." 1891.

T[odd], H[enry] A[lfred]. "A new exegesis of Purg. xix. 51." (*In* Modern language notes. Feb. 1892. vol. vii, p. 39.)

A reply to Prof. Speranza's article in the same number.

*** REVIEWS: — Butler's "Hell," in the *Nation*, May 12, 1892, vol. liv, p. 365, in the *Literary world*, May 21, 1892, vol. xxiii, p. 183, in the *Critic*, June 4, 1892, vol. xvii, p. 311, by W. M. Payne in the *Dial*, June, 1892, vol. xiii, p. 56; — Berthier's "La divina commedia commentata secondo la scolastica," and Ricci's "L'ultimo rifugio di Dante," in the *Nation*, May 19, 1892, vol. liv, p. 378; — Scartazzini's "Dante-Handbuch," in the *Nation*, June 2, 1892, vol. liv, pp. 414–415. O. Browning's "Dante," noticed in the *Nation*, Jan. 28, 1892, vol. liv, p. 72, in the *Critic*, March 5, 1892, vol. xvii, p. 137, in the *Literary world*, April 9, 1892, vol. xxiii, p. 130.

1893.

The divine comedy of Dante Alighieri. Translated into English verse by THOMAS WILLIAM PARSONS. With a preface by Charles Eliot Norton, and a memorial sketch by Louise Imogen Guiney. Boston, *etc.*, *Houghton, Mifflin & Co.* 1893. sm. 8°. pp. xix + 353.

The preface is a reprint of the remarks made by Mr. Norton at the annual meeting of the Dante Society, May, 1893.

Reviewed in the *Literary world*, Dec. 30, 1893, vol. xxiv, pp. 462–463; — by W. M. Payne in the *Dial*, Feb. 1, 1894, vol. xvi, pp. 85–86; — in the *Critic*, July 14, 1894, vol. xxv, pp. 21–22.

See also [**Carpenter, G. R.**] A poet's Dante. 1894.

Cacciaguida's prophecy of Dante's banishment; Paradiso, canto xvii. [46–138.] [Translated by] BASIL TEMPEST. (*In the* Week, (Toronto). Dec. 15, 1893. vol. xi, p. 58.)

A free rendering in terza rima.

El infierno del Dante; traducción en verso ajustada al original, con nuevos comentarios, [by] BARTOLOMÉ MITRE. 3ª ed., corregida y aumentada. Buenos Aires, *J. Peuser*. 1893. 16°. pp. xxxi + 490 + (1). *Frontisp.* CUL.

Bryant, William McKendree. Historical presuppositions and foreshadowings of Dante's Divine comedy. (*In the* Andover review. Sept.–Oct. 1893. vol. xix, pp. 525–550.)

"This paper is one of a course of lectures on Dante, delivered under the auspices of the 'Froebel Society' (Kindergartners) of St. Louis, February, 1893."

—— *Same, separately printed.* [Boston, 1893.] 8°. pp. 26. CUL.

Inserted in the CUL copy are two letters from the author.

Clark, William. Notes on Dante. I–VII. (*In the* Week, (Toronto). Oct. 27, Nov. 3, 10, 17, 24, Dec. 1, 8, 1893.)

Cram, Ralph Adams. Dante in exile; [sonnet]. (*In the* New England magazine. June, 1893. vol. viii, p. 525.)

Dante. (*In the* Reader, (Cambridge, Mass.). Feb. 16, 1893. vol. i, p. 46.)

A short list of books for the study of Dante.

Dante on the glory of Mary. (*In the* Ave Maria. July 8, 1893. vol. xxxvii, p. 49.) CUL.

Dante Society, *Cambridge, Mass.* Twelfth annual report. Cambridge, *John Wilson & Son*. 1893. 8°. pp. 39.

In the Report proper are given Mr. Norton's remarks on Dr. Parsons' lifelong devotion to Dante, together with some criticism of his translation.

pp. 17–24, "Dante's obligations to the De officiis in regard to the division and order of sins in the Inferno," by E. Moore, — an elaboration of an article published in the *Academy*, June 4, 1892; pp. 25–39, "Additions to the Dante collection in Harvard College library," compiled by W. C. Lane.

Noticed in the *Critic*, May 19, 1894, vol. xxi, pp. 336–337; — in the *Dial*, Feb. 1, 1895, vol. viii, p. 89.

Harris, William Torrey. Dante's Inferno and Purgatorio: the essential difference of their punishments. (*In* St. Louis Froebel society, 1892–1893. [St. Louis. 1893.] 24°. pp. 11–20.)

At the celebration of the 20th anniversary of the introduction of the Kindergarten into the St. Louis Public Schools, and the opening of the Public Library, a "Dante School" was held during the week of Feb. 18–25, 1893. Besides the address from which the above extract is taken the following papers were read: Geo. P. Brown, "The relation of the Divine comedy to education"; Wm. M. Bryant, "Historical presuppositions and fore-shadowings of Dante's Divine comedy"; Mrs. J. C. Learned, "The symbolism of Dante"; H. W. Mabie, "Some modern lessons from Dante"; D. J. Snider, "Dante's Purgatorio."

Hovey, Richard. Seaward; an elegy on the death of T. W. Parsons. Boston, *D. Lothrop & Co.* 1893. sm. 8°. pp. (48). *Port.*

Contains, among the notes, estimates of Parsons by E. C. Stedman, W. R. Alger; also the author's paper, "Thomas William Parsons; a study" (from the *Atlantic monthly*, Feb. 1893, vol. lxxi, pp. 264–270), in which Parsons' theory of translation is supported.

Marsh, Arthur Richmond. Dante Alighieri. (*In* Johnson's universal cyclopædia. New edition. New York, *A. J. Johnson Co.* 1893. l. 8°. vol. ii, pp. 656–663.)

—— Dante at Oxford. (*In the* Nation. April 27, 1893. vol. lvi, pp. 311–312.)

Called forth by a review, of the "Translatio et comentum totius libri Dantis" of Johannes de Serravalle, in the *Nation*, April 6, 1893, p. 262.

McClintock, William D. *and* **Porter Lander McClintock.** Song and legend from the Middle Ages. Meadville, Pa., *Flood & Vincent.* 1893. 12°. pp. xii + 141.

pp. 113–132, Dante. Gives an account of the Vita nuova and Divina commedia, with selections from Rossetti's and Cary's translations.

Sewall, Frank. Dante and Swedenborg; with other essays on the new Renaissance. London, *James Spiers.* 1893. sm. 8°. pp. (2)+149+(3).

p. 1, "Dante"; [sonnet]; pp. 2–59, "Dante and Swedenborg"; pp. 60–80, "The spiritual sense of Dante, a review" [of W. T. Harris' book, 1889].

Reviewed in the *New Jerusalem magazine*, Feb. 1893, vol. xvii, pp. 114–115; — in the *Literary world* (London).

Sherman, Lucius A. Analytics of literature; a manual for the objective study of English prose and poetry. Boston, *Ginn & Co.* 1893. 8°. pp. xx + 468.

pp. 44–46, 130–132, 385–388, treat of Dante's verse structure.

Snider, Denton Jaques. Dante's Purgatorio and Paradiso; a commentary. St. Louis, *Sigma Publishing Co.* (cop. 1893.) 8°. pp. 584.

Tassin, Algernon de Vivier. The allegory of the Inferno. *MS.* [1893.] pp. (2) + 49.

Thesis written in the course Italian 4, Harvard College, 1892–93; deposited in the library.

Thayer, William Roscoe. Dante. (*In his* The dawn of Italian independence. Boston, *etc., Houghton, Mifflin & Co.* 1893 (cop. 1892.) 8°. vol. i, pp. 52–59.)

Waugh, Arthur. London letter. (*In the* Critic. May 13, 1893. vol. xix pp. 315–316.)

A description of the London Dante exhibition of 1893.

*** REVIEWS: — Shadwell's "Purgatory," in the *Dial*, March 16, 1893, vol. xiv, pp. 183–184, in the *Literary world*, June 3, 1893, vol. xxiv, p. 172, in the *Critic*, Oct. 21, 1893, vol. xx, p. 253; — Gurney's "Dante's Pilgrim's progress," in the *Critic*, July 29, 1893, vol. xx, pp. 65–66; — Scartazzini's "Companion to Dante" (Butler's translation), in the *Nation*, Nov. 9, 1893, vol. lvii, p. 350; — Symonds' "Introduction to the study of Dante," in the *Critic*, Aug. 19, 1893, vol. xx, p. 124. Janitschek's "Die Kunstlehre Dante's und Giotto's Kunst," noticed in the *Nation*, Feb. 9, 1893, vol. lvi, p. 105.

1894.

La divina commedia di Dante Alighieri; testo comune colle variazione dei codici publicati da CARLO WITTE. Prima edizione americana arricchita del ritratto di Dante per Gustavo Doré. Boston, *Lee e Shepard.* 1894. 8°. pp. (9) + 545. *Port.*

Re-impression from the plates of the Boston edition of 1867.

Dante's Inferno, condensed [from the translation by J. A. CARLYLE], Edited with introduction and notes by ISABELLA WHITE. New York.

Maynard, Merrill & Co. (cop. 1894.) 16°. pp. 48. (English classic series. No. 147.)

Gives also Mrs. Oliphant's rendering of Inf. ii. 52–117, and D. G. Rossetti's rendering of Inf. v. 112–142. Inserted in the HCL copy is a letter from the editor.

Aldrich, Thomas Bailey. A portrait of Thomas William Parsons ; a footnote. (*In the* Century magazine. July, 1894. vol. xlviii, pp. 323–324. *Port.*)

Speaks of Dr. Parsons' lifelong devotion to Dante, and prints the "Lines on a bust of Dante."

The portrait, reproduced in a photo-engraving (T. Johnson, *sc.*), is from a photograph by Mr. Dexter, an amateur. It is to be found also in the *Bostonian*, June, 1895.

Berenson, Bernhard. Dante's visual images and his early illustrators. (*In the* Nation. Feb. 1, 1894. vol. lviii, pp. 82–83.)

Bogue, Horace P. V. Paradise lost and the Divine comedy. (*In* Dodge, M. G. *and* D. W. Burke, *editors*. The Clark prize book. Clinton, N.Y. 1894. 16°. pp. 115–123.)

Exhibition of 1863, Hamilton College. Here printed for the first time.

Cappon, James. The legend of Ulysses in Dante and Tennyson. I–II. (*In* Queen's quarterly, (Kingston, Canada). April, July, 1894. vol. i, pp. 305–315 ; vol. ii, pp. 62–70.)

[Carpenter, George Rice.] A poet's Dante. (*In the* Atlantic monthly. June, 1894. vol. lxxiii, pp. 843–846.)

A review of the work of T. W. Parsons. Reprinted in part in the *Literary digest*, 1894, vol. ix, p. 160.

Cooke, George Willis. Browning's interpretation of romantic love as compared with that of Plato, Dante, and Petrarch. (*In* Poet-lore. 1894. vol. vi, pp. 225–238.)

The author has also drawn a comparison between Browning and Dante in his "Poets and problems," Boston, *Ticknor & Co.*, 1886, p. 324.

Crane, Thomas Frederick. The Dante library. (*In the* Cornell magazine. May, 1894. vol. vi, pp. 273–281.) CUL.

—— *Same, separately printed.* The Dante library presented by Willard Fiske to Cornell University, 1893–1894. Ithaca, 1894. 8°. pp. 11.

See also [**Snell, F. J.**] Dante in America. 1896.

Dante Society, *Cambridge, Mass.* Thirteenth annual report. Boston, *Ginn & Co.* 1894. 8°. pp. 16 + 17 + 28.

pp. 1–16, "Additions to the Dante collection in Harvard College library," compiled by W. C. Lane; pp. 1–28, "Index of proper names in the prose works and Canzoniere of Dante," by Paget Toynbee.

Noticed in the *Athenæum*, Jan. 19, 1895, p. 84; — in the *Dial*, Feb. 1, 1895, p. 89.

Durand-Fardel, Max. One view of Dante's Beatrice. (*In the* Literary digest. 1894. vol. viii, p. 583.)

Translated and condensed from the *Nouvelle revue*, Mar. 1894.

Howells, William Dean. [Dante.] (*In the* Ladies home journal. Dec. 1894.)

Reprinted in his "My literary passions." New York, *Harper and Bros.* 1895. sm. 8°. pp. 198–205.

Kuhns, Levi Oscar. Dante Alighieri and the "New life." (*In the* Methodist review. May–June, 1894. vol. lxxvi, pp. 369–386.)

[**McKenzie, Kenneth.**] The rise of the "dolce stil nuovo" and its development up to the time of Dante. An essay by "Cœur de Lion" [*pseud.*]. 1894. 4°. ff. xiv + 203. *MS.*

Deposited in HCL. The prize offered by the Dante Society was awarded the author for this essay.

Norton, Charles Eliot. [Syllabus of] Lectures on Dante; Percy Turnbull memorial lectureship of poetry, Johns Hopkins University. [Baltimore. March, 1894.] n. t.-p., n. p., n. d. 8°. pp. 6.

Reported briefly in the *Baltimore American* for Mar. 30, 31, April 3, 5, 7, 10, 1894. Noticed in the *Bolletino delle pubblicazioni italiane*, May 31, 1894.

These lectures were repeated in March and April, 1895, at Harvard University. Reported in the *Harvard daily crimson* and *Harvard daily news* for Mar. 26, 29, April 2, 6, 9, 13, 16, 1895. HCL has a volume made up of these press-notices.

Pease, Theodore Claudius. Dante's vision of sin and judgment; a study of the Inferno. (*In his* The Christian ministry, its present claim and attraction, and other writings; with an introduction by E. C. Smyth,

edited by "The Fortnightly Club." Boston, *etc.*, *Houghton, Mifflin & Co.* 1894. sm. 8°. pp. 141–169.)

Sinesi, Ireneo. The Beatrice of Dante. (*In the* Literary digest. 1894. vol. viii, p. 344.)

Translated and condensed from the *Giornale dantesco.* With a woodcut of Scheffer's "Dante and Beatrice."

Swing, David. Dante. (*In his* Old pictures of life. Chicago, *Stone & Kimball.* 1894. 16°. vol. i, pp. 165–197.)

Trask, *Mrs.* Katrina. Paolo to Francesca; [sonnet]. (*In her* Sonnets and lyrics. New York, *A. D. F. Randolph.* 1894. 16°. p. 25.)

Tucker, Genevieve. A study of Dante. (*In the* Chatauquan magazine. June, 1894. vol. xix, pp. 284–289.)

Watson, John. Dante and medieval thought. I–III. (*In* Queen's quarterly, (Kingston, Canada). April, July, Oct. 1894. vol. i, pp. 253–266; vol. ii, pp. 25–38, 110–122.)

Concluded in 1895.

Wibbelt, August. Mary in Dante's Paradise. [Translated by JOHN M. TOOHEY.] (*In the* Ave Maria. June 2, 9, 1894. vol. xxxviii, pp. 589–591, 625–627.) CUL.

The original article appeared in *Der Katholik.*

*** REVIEWS: — Sullivan's "Hell," in the *Critic,* May 19, 1894, vol. xxiv, p. 337, in the *Literary world,* Feb. 10, 1894, vol. xxv, p. 39; — Vernon's "Readings on the Inferno of Dante," in the *Literary world,* June 16, 1894, vol. xxv, pp. 182–183, in the *Nation,* July 12, 1894, vol. lix, pp. 33–34. Lajolo's "Indagini sulla vita di Dante," noticed in the *Nation,* Mar. 29, 1894, vol. lviii, p. 230.

1895.

The young Dante to the lady at the window. (From "La vita nuova.") ["Color d'amore, e di pietà sembianti."] Translated by L[OUISE] I[MOGEN] G[UINEY]. (*In the* Critic. Aug. 10, 1895. vol. xxiv, p. 91.)

Reprinted in the *Boston evening transcript,* Aug. 15, 1895.

Barnard, William Francis. To Dante; [sonnet]. (*In* Donahoe's magazine. July, 1895. vol. xxxiv, p. 790.)

With a photographic reproduction of the Giotto portrait.

Block, Louis James. Dante. (*In his* The new world, with other verse. New York, *G. P. Putnam's Sons.* 1895. 8°. pp. 45–50.)

Butler, Arthur John. Some Dante questions. (*In the* Nation. May 23, 1895. vol. lx, p. 399.)

In answer to a review of his "Dante: his times and his work" in the *Nation* for April 18, 1895, p. 303. With a reply by the reviewer.

Dante Society, *Cambridge, Mass.* Fourteenth annual report. Boston, *Ginn & Co.* 1895 [96]. 8°. pp. 54.

pp. 21–34, "Illustrations of the Divine comedy from the Chronicle of Fra Salimbene," by C. E. Norton; pp. 35–36, "A variant in the Vita nuova," by E. Moore (from the *Academy*, Dec. 1, 1894, vol. xlvi, pp. 448–449); pp. 37–54, "Additions to the Dante collection in the Harvard College library," compiled by W. C. Lane.

Davenport, Benjamin R. Dante's Inferno [epitomized]. (*In* Davenport, B. R., *editor.* The best fifty books of the greatest authors condensed for busy people; comprising the most famous works in all literature, with biographies of the great writers of all ages. Buffalo, *Matthews-Northrup Co.* 1895. 8°. pp. 43–69. *Port.*)

The portrait is after Raphael Morghen's engraving.

Dole, Nathan Haskell. The teacher of Dante. (*In the* Bachelor of arts. Nov. 1895. vol. i, pp. 721–750.)

An account of the work of Brunetto Latini, with original translations from his "Il tesoretto."

Drury, Belle P. A woman's view of Dante. (*In the* Globe quarterly review. Jan. 1895. vol. v, pp. 77–84.)

Ford, Jeremiah Denis Matthias. Dante's influence upon Spanish literature during the fifteenth and sixteenth centuries. 1895. 4°. ff. 145. *MS.*

The prize offered by the Dante Society was awarded the author for this essay in 1896.

Howe, *Mrs.* **Julia Ward.** Dante and Beatrice. (*In her* Is polite society polite? and other essays. Boston, *etc.*, *Lamson, Wolffe & Co.* 1895. 8°. pp. 181–202.)

A lecture written for the Summer School of Philosophy at Concord, Mass., and delivered there in 1886. For a list of other papers read there, see **Concord** school (The) on Dante. 1886.

Kuhns, Levi Oscar. Some verbal resemblances in the Orlando furioso and the Divina commedia. (*In* Modern language notes. June, 1895. vol. x, pp. 170–174.)

—— *Same, separately printed.* [Baltimore, 1895.] 4°. pp. 4.

[La Ramée, *Mlle.* **Louise de,]** *pseud.* **Ouida.** Paolo and Francesca. (*In the* Cosmopolitan magazine. Jan. 1895. vol. xviij, pp. 259–270.)

The fifth in a series of articles by popular authors on the "Great passions of history." Illustrated by photographic reproductions of paintings, on the theme of Francesca's love, by G. F. Watts, Gustave Doré, A. Gisbert, Alex. Cabanel, and Ary Scheffer, with views of the town of Rimini.

Reprinted, without the illustrations, in her "Toxin and other papers," Leipzig, *B. Tauchnitz.* 1896. 16°. pp. 135–162.

Lawton, William Cranston. "Ere a thousand years are told"; Purg. xi. 100–106. — La Commedia finita. (*In his* Folia dispersa; poems. New York, *Correll Press.* 1895. 16°. pp. 16–19. *Port.*)

The portrait is from D. G. Rossetti's painting, "Dante's dream."

"'La Commedia finita' expresses, as a soliloquy, Dante's supposed feelings at the end of his work. 'Ere a thousand years are told' is an assertion of his undying earthly fame, in the form of a protest against Purgatorio xi. 100–106." — *From a private letter.*

Leland, Charles Godfrey. The apparition of Dante. (*In his* Legends of Florence; collected from the people and re-told. 1st series. London, *Macmillan.* 1895. sm. 8°. pp. 62–65.)

Loines, Russell Hillard. In a copy of the 'Vita nuova'; [poem]. (*In the* Harvard monthly. Nov. 1895. vol. xxi, p. 79.)

Mitchell, *Mrs.* **Ellen M.** The 'Paradise' of Dante, introductory cantos. (*In* Poet-lore. Aug.–Sept. 1895. vol. vii, pp. 399–405.)

O'Malley, Austin. A study in Dante. (*In the* Ave Maria. Aug. 24, 31, 1895. vol. xli, pp. 197–203, 234–240.)

Inserted in the CUL copy are two letters from the author.

Sadlier, *Miss* **Anna Theresa.** The angels of Dante. (*In the* Ave Maria. Oct. 26, 1895. vol. xli, pp. 449–453.) CUL.

Scudder, *Miss* **Vida Dutton.** Ideals of redemption, mediæval and modern; Dante, Spenser, and Shelley. (*In her* Life of the spirit in the modern English poets. Boston, *etc., Houghton, Mifflin & Co.* 1895. 12°. pp. 96–144.)

Watson, John. Dante and medieval thought. IV–V. (*In* Queen's quarterly. Jan., April, 1895. vol. ii, pp. 235–248, 269–287.)

Concluded from 1894.

*** REVIEWS: — Moore's "Tutte le opere di Dante," [by G. R. Carpenter] in the *Nation*, Feb. 21, 1895, vol. lx, p. 147. Oelsner's "The influence of Dante on modern thought," noticed in the *Nation*, July 18, 1895, vol. lxi, p. 47.

1896.

The new life. Dante Alighieri. Translated by DANTE GABRIEL ROSSETTI. Portland, Maine, *Thomas B. Mosher*. 1896. 12°. pp. (1)+xiii+(2)+96. *Frontisp.* (Old world series.)

925 copies printed on Van Gelder hand-made paper; also 100 copies on Japan vellum. First appearance of this translation as a separate work.

Contents: — p. (1), Rossetti's sonnet "On the Vita nuova of Dante"; pp. ix–xiii, Foreword [publisher's note]; pp. 1–88, The new life; pp. 89–96, Notes.

Frontispiece: — A reproduction of Rossetti's painting, "Dante's dream."

Berenson, Bernhard. Botticelli's illustrations to the Divina commedia. (*In the* Nation. Nov. 12, 1896. vol. lxiii, p. 363–364.)

Reviews Lippmann's "Drawings by Sandro Botticelli for Dante's Divina commedia," London, 1896.

[**Bryant, William McKendree.**] Dante study. (*In* American journal of education. May 9, 1896. vol. xxix, p. 8.)

Speaks of the CUL Dante collection.

Dante and St. Louis. (*In the* Atlantic monthly. Sept. 1896. vol. lxxviii, p. 432.)

On Dante's failure to mention the canonized king, Louis IX of France.

Gunsaulus, Frank W. On the Duchess Sforza with the stolen cast of the head of Dante; [sonnet]. (*In his* Songs of night and day. Chicago, *A. C. McClurg & Co.* 1896 (cop. 1895). 8°. p. 26.)

Harper, George M'Lean. Dante in Spenserian verse. (*In the* Dial. March 1, 1896. vol. xx, pp. 136–137.)

A review of Musgrave's translation of the Inferno.

Harris, William Torrey. The spiritual sense of Dante's Divina commedia. [New ed.] Boston, *etc.*, *Houghton, Mifflin & Co.* 1896. sm. 8°. pp. xxi + 193.

"In the summer and fall of 1883 I made new studies on the whole [of Dante's] poem, and gave a course of ten lectures to a St. Louis audience in 1884 (January to March). The present paper, which was written in 1886 for the Concord School of Philosophy, is a summary of the St. Louis course, with marginal notes added at this time." — *Preface.*

Herson, *Miss* Hannah Gertrude. An index to the classical and mythological references of the Divine comedy, preceded by an essay upon Dante's use of mythological material. *MS.* [1896.] pp. 52 + 32 + 6. CUL.

Thesis presented at Cornell University for the degree of Ph.M.

Holland, Frederic M. Reading Dante with Lowell. (*In the* New England magazine. Jan. 1896. vol. xiii, pp. 575–576.)

Howells, William Dean. The white Mr. Longfellow. (*In* Harper's magazine. Aug. 1896. vol. xciii, pp. 327–343.)

Describes incidentally the meetings of the "Dante Club" and speaks of Longfellow's translation.

Kuhns, Levi Oscar. Dante's treatment of nature in the "Divina commedia." (*In* Modern language notes. Jan. 1896. vol. xi, pp. 1–9.)

First paper: — His conventional treatment of nature.

—— *Same, separately printed.* [Baltimore, 1896.] 4°. pp. 9.

—— The "Divine comedy." (*In the* Methodist review. March–April, 1896. vol. lxxviii, pp. 242–259.)

[**Marsh, Arthur Richmond.**] Scartazzini's Dante commentary. (*In the* Nation. April 16, 1896. vol. lxii, pp. 310–311.)

A review of the second edition of "La divina commedia riveduta nel testo e commentata da G. A. Scartazzini," Milano, 1896.

Mott, Lewis Freeman. The system of courtly love studied as an introduction to the Vita nuova of Dante. Boston, *etc.*, *Ginn & Co.* 1896. 8°. pp. vi + 153 + (1).

"Submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in the Faculty of Philosophy, Columbia University."

Paine, Selma Ware. Some glimpses of the unity of truth in Dante. (*In the* New-church review. Oct. 1896. vol. iii, pp. 542–552.)

Pohl, Richard. Introduction to Liszt's Dante-symphony. Translated by MAX M[ÜLLER] BRYANT. [St. Louis, 1896.] sm. 8°. pp. 16.

Privately printed on the occasion of a rendering of Liszt's music.

Sadlier, *Miss* Anna Theresa. The word-painting of Dante. (*In the* Catholic world. Sept. 1896. vol. lxiii, pp. 746–752.)

[**Snell, Frederick John.**] Dante in America. (*In the* Speaker, (London). April 4, 1896. pp. 368–369.)

A description of the CUL Dante collection, taken largely from Professor Crane's account. Noticed in the *Manchester guardian*, April 11, and *New York world*, April 26, 1896 (CUL).

Wright, Elizabeth. Dante's Banquet. (*In the* Globe quarterly review. May, 1896. vol. vi, pp. 135–139.)

INDEX TO BIBLIOGRAPHY.

NOTE: — As the bibliography is a chronological one, it was thought best to index it by referring to the years under which, and not to the pages on which, the various entries are to be found. The references have been abbreviated by writing '86, '87, and so on, for 1886, 1887. When the number of entries under a particular author is more than one for a given year, the number is indicated by an exponent enclosed in parentheses. An asterisk (*) refers to the reviews of foreign works grouped in footnotes under the more recent years. To the extreme conciseness of the form of reference are due several bibliographical inconsistencies of no great moment.

ed. = editor. *rev.* = reviewer.
illus. = illustrator. *tr.* = translator.

Abbott, P. S., *rev.* *See* Dante. '91.
Adams, O. F. '86.
Adams. S. H., *tr.* *See* Grimm, H. '86.
—— *tr.* *See* Meyers, C. F. '87.
Agnelli, G. *See* '91.*
Aldrich, A. R. '92.
Aldrich, T. B. '94.
Alger, W. R. '66, '67.
Allen, J. H. '83.
—— *rev.* *See* Dante. '67.
Allston, W. '36 (2).
Altenhoefer, A. J., *rev.* *See* Dante. '67.
—— *tr.* *See* Longfellow, H. W. '67.
American Dante Society. '91.
Ampère, J. J. '89.
Aretino, L. *See* Dante Society, *Cambridge, Mass.* '83.
Aubè, J. P. '89.
Auvray, L. *See* Carpenter, G. R. '92.
Azarias, *Brother.* '86.

B., E. *See* Dante. '07.
Baker, J. K. W. *See* Wetherill, J. K.
Ball, B. W. '51.
Barlow, H. C. '73.
Barnard, W. F. '95.
Bates, E. B., *tr.* *See* Ampère, J. J. '89.
Baumgartner, A. *See* Dante. '67.
—— *tr.* *See* Longfellow, H. W. '67.
Benson, E. '72.
Berdoe, E. '90.
Berenson, B. '94, '96.
Bernardi, J. '61, '64.
Bernays, T., *tr.* *See* Scartazzini, J. A. '88.
Berthier, G. *See* '92.*
Bicker, A. '85.
Bierwirth, H. C. '87.
Block, L. J. '95.
Blow, S. E. '84, '85, '86.
Bogue, H. P. V. '94.
Boker, G. H. '55, '56.
Bone, J. H. A. *See* Dante. '67.
—— *rev.* *See* Dante. '67.
Bonghi, R., *rev.* *See* Dante Society, *Cambridge, Mass.* '88.
Borsari, F. '87.
Botta, V. '65.
Botticelli, S. *See* Berenson, B. '96.
Bowen, F., *rev.* *See* Longfellow, H. W. '45.
Branchi, E. '83.
Brooks, C. T., *tr.* *See* Dante. '58. *See also* Norton, C. E. '59.

Brown, G. P. '91, '92.
Brown, S. G. '46.
Browning, O. *See* '92.*
Bryant, M. M., *tr.* *See* Pohl, R. '96.
Bryant, W. C. '69.
Bryant, W. M. '93, '96.
Buonarroti, M. A. '78, '81, '82.
Butler, A. J. '95. *See also* '80,* '86,* 92.*
Byrne, S., *tr.* *See* Dante. '89.
Byron, G. G. N. '21(2), '22, '50, '86.

Calderon de la Barca, F. I. *See* Inglis, F. '33.
Caldwell, W. W., *tr.* *See* Geibel, E. '57.
Calvert, G. H. '66, '68.
Calvi, C. '90.
Cappon, J. '94.
Caprì, P. G. '74, '76.
Carducci, G. '88, '92.
Carlyle, J. A., *tr.* *See* Dante. '49, '94.
Carlyle, T. *See* '41.
Carpenter, G. R. '88, '91, '92, '94. *See also* Dante Society, *Cambridge, Mass.* '89, '91, '92.
—— *ed.* *See* Dante. '91.
—— *rev.* *See* Dante. '88, '89.
—— *rev.* *See* Moore, E. '95.*
—— *rev.* *See* Fay, E. A. '88.
Cary, H. F., *tr.* *See* Dante. '22, '45, '88, '89.* *See also* Ossoli, S. M. F. '59.
Cavazza, E. '87.
—— *rev.* *See* Dante. '92.
Chapman, J. J., *tr.* *See* Dante. '90.
Cheney, E. D. L., *tr.* *See* Buonarroti, M. A. '81.
Childs, T. H. '86.
Chipman, J. G. '19.
Church, F. J., *tr.* *See* Dante. '88.
Church, R. W. *See* '79,* '88.*
Clapp, H. A., *rev.* *See* Boker, G. H. '56.
Clark, M. B., *tr.* *See* Dante. '66.
Clark, W. '93.
Clarke, S. '40.
Clarke, S. F. '84 (2).
Coan, T. M. '74.
—— *tr.* *See* Dante. '74.
Concord School. '86.
Cone, H. G. '86.
Conway, J. '92.
Cook, A. S. '91.
Cooke, G. W. '94.
Cooke, P. P., *tr.* *See* Dante. '47.
Coronini, C. G. *See* '80.*
Cram, R. A. '93.
Crane, T. F. '82, '94.
—— *rev.* *See* Butler, A. J. '80.*
—— *rev.* *See* Tunison, J. S. '88.
Crane, W., *illus.* *See* Harrison, E. '92.
Creighton, M. '81.
Cristofori, F., *rev.* *See* Dante. '89.
Curtis, G. W., *rev.* *See* Dante. '67.
Cutler, E. J., *rev.* *See* Dante. '67 (3).

Dante Society, *Cambridge, Mass.* '82–'95.
Dante Society, *Philadelphia.* '81.
Darling, A. D. '86.
Davenport, B. R. '95.
Davidson, T. '87, '92. *See also* American Dante Society. '91.
—— *tr.* *See* Scartazzini, J. A. '87.
Davies, S. D. '92.
Dayman, J. *See* Calvert, G. H. '68. *See* Norton, C. E. '66.
Delff, H. K. H. '82.
Dennett, J. R. '72.
De Peyster, J. W., *tr.* *See* Dante. '85.
Dole, N. H. '95.
Doré, G. '63, '65.
—— *illus.* *See* Dante. '67, '88, '89.
Drury, B. P. '95.
Duffield, C. W. '91.
Durand-Fardel, M. '94.
Durant, H. '84, '89.

Elliott, A. M., *rev.* *See* Coronini, C. G. '80.*

Evans, E. W. '92.
Everett, E. '50.

F., *tr.* *See* Uhland, (J.) L. '53.
Farrar, F. W. '85.
Fawcett, E. '92.
Fay, E. A. '87, '88.
Featherstonhaugh, G. W. '30.
Fellowes, C. W. '86.
Felton, C. C., *rev.* *See* Dante. '43.
—— *rev.* *See* Longfellow, H. W. '45.
Ferguson, J. '64.
Field, H. M., *rev.* *See* Dante. '91.
Finotti, J. M. '68.
Fiske, J. '76.
—— *rev.* *See* Dante. '67.
Flaxman, J., *illus.* *See* Dante. '45.
Foote, A. '92.
Ford, J. *See* Norton, C. E. '66.
Ford, J. D. M. '95.
Frattini, C., *tr.* *See* Longfellow, H. W. '45.
Frenfanelli Cibo, S., *tr.* *See* Bryant, W. C. '69.
Fuller, M. '59. *See also* Goodrich, S. G. '36.
Funahashi, T., *tr.* *See* Norton, C. E. '65.
Furman, R., *tr.* *See* Dante. '59.

Gates, C. H., *tr.* *See* Calvi, C. '90.
Geibel, E. '57, '71.
Gilder, R. W. '76.
—— *tr.* *See* Dante. '87.
Gitterman, J. M. '90.
Golovanov, N., *tr.* *See* Lowell, J. R. '59.
—— *tr.* *See* Norton, C. E. '65.
Good, J. H., *tr.* *See* Schaff, P. '46.
Goodrich, S. G. '36, '45.
Gozzaldi, M. '89.
Gray, F. C., *tr.* *See* Boccaccio, G. '45.
—— *tr.* *See* Dante. '45.
Gray, J. C. '19.
Greene, G. W. '67.
Griffin, E. D. '31.
Grimm, H. '86.
Guiney, L. I., *ed.* *See* Dante. '93.
—— *tr.* *See* Dante. '87 (2), '95.
Gunsaulus, F. W. '96.
Gurney, E. R. *See* '93.*

H. P., *rev.* *See* Gitterman, J. M. '90.
Hardy, A. S. '78.
Harper, G. M'L. '96.
Harris, W. T. '87, '89, '93, '96. *See also* American Dante Society. '91.
—— *ed.* *See* Blow, S. E. '86.
Harrison, E. '92.
Haskins, J. '48.
Hazard, R. N. '87, '91.
Herson, H. G. '96.
Hillard, G. S. '53.
Hillard, K. '91.
—— *tr.* *See* Dante. '89.
Hitchcock, E. A. '66.
Holland, F. M. '96.
Hooper, L. H. J., *tr.* *See* Geibel, E. '71.
—— *tr.* *See* Hugo, V. (M.). '71.
Horton, G. '92.
Hovey, R. '93.
Howe, J. W. '57, '66, '95.
Howell, A. G. F. *See* '91.*
Howells, W. D. '67, '94, '96.
—— *rev.* *See* Dante. '67.
Hugo, V. (M.). '71.
Hunt, (J. H.) L. '16, '88.
Hunter, T. W., *rev.* *See* Dante. '67.
Hyde, A. B. '52.

Ingleby, C. M. '79.
Inglis, F. '33.
Irving, W. '41.

Janitschek, H. *See* '93.*
Johnson, W. H., *rev.* *See* Tunison, J. S. '88.
Junkin, M. '50.

Karsten, G. '88.
Kelly, W. '88.
Kemble, F. A. '59.
Kennedy, W. S. *See* Dante. '67.
Knapp, P. C., jr. '84. *See also* Dante Society, *Cambridge, Mass.* '84.
Knortz, K. '83, '86. *See also* Dante. '67.
Kolstoi, C. S. '86.
Kraus, F. X., *rev.* *See* Dante. '91.
—— *rev.* *See* Lane, W. C. '90.
Kroeger, A. E., *tr.* *See* Delff, H. K. H. '82.
Kuhns, L. O. '94, '95, '96 (2).

Lajolo, G. *See* '94.*
Lane, W. C. '85, '90. *See also* Dante Society, *Cambridge, Mass.* '87–'95.
La Ramée, L. de. '95.
Lawrence, E. '78.
Lawton, W. C. '84, '95.
Lea, H. C., *tr.* *See* Buonarroti, M. A. '82.
Leahy, W. A. '87.
Leland, C. G. '95.
Lessona, M., *tr.* *See* Schaff, P. '90.
Lieber, F., *tr.* *See* Niebuhr, B. G. '35.
Lillie, L. C. '87.
Locke, J. E. S. '54.
Loines, R. H. '95.
Longfellow, H. W. '45 (2), '57, '64, '66 (2), '67.
—— *tr.* *See* Buonarroti, M. A. '78.
—— *tr.* *See* Dante. '39, '64, '65, '66, '67, '86, '90.
—— *tr.* *See* Schelling, F. W. J. von. '50.
See also Dante Society, *Cambridge, Mass.* '82, '85.
Lord, J. '84.
Lounsbury, T. R. '92.
Lowe, M. A. P. '59.
Lowell, J. R. '48, '59, '72, '76, '88. *See also* Dante Society, *Cambridge, Mass.* '92. *Also* Holland, F. M. '96. *Also* Wendell, B. '91.
Lungo, I. del. *See* '91.*
Lyell, C. *See* Hitchcock, E. A. '66.

M., J. W. '87.
Mabie, H. W. '92.
McAllister, F. M. '77.
McCabe, W. G. '62.
McClintock, P. L. '93.
McClintock, W. D. '93.
McKenzie, K. '94.
McLean, L. M. '89.
Marcucci, E., *tr.* *See* Longfellow, H. W. '45.
Marsh, A. R. '93 (2), '96.
Martin, J. L. '31.
Marvin, F. R. '76.
Masi, ——, *tr.* *See* Parsons, T. W. '41.
Matson, H. '92.
Mead, E. D. '81.
Merkel, C., *rev.* *See* Gitterman, J. M. '90.
Meyer, C. F. '87.
Michael Angelo. *See* Buonarroti, M. A.
Minchin, J. I. *See* '85.*
Mitchell, E. M. '92, '95.
Mitrè, B., *tr.* *See* Dante. '89, '93.
Moody, W. V., *rev.* *See* Dante. '91.
Moore, E. *See* Dante Society, *Cambridge, Mass.* '93, '95. *See also* '87,* '89,* '90,* '95.*
—— *rev.* *See* Dante. '89.*
Morison, J. H. '86.
Morley, H., *ed.* *See* Dante. '86.
Mott, L. F. '92, '96.
Moyes, D., *tr.* *See* Caprì, P. G. '74, '76.
Muir, M. '81.
Mullany, P. F. *See* Azarias, *Brother.* '86.
Murat, L. '90.
Musgrave, G. *See* Harper, G. M'L. '96.

Niebuhr, B. G. '35.
Norton, C. E. '59 (2), '60 (2), '61 (2), '65, '66, '67 (4), '84, '86, '94.
—— *ed.* *See* Dante. '91.
—— *ed.* *See* Salimbene, *Fra.*
—— *rev.* *See* Dante. '57.
—— *rev.* *See* Butler, A. J. '80.*
—— *rev.* *See* Moore, E. '87.*
—— *rev.* *See* Plumptre, E. H. '87.*
—— *rev.* *See* Scartazzini, J. A. '87.
—— *tr.* *See* Dante. '67, '91, '92 (2). *See also* Dante Society, *Cambridge, Mass.* '82, '85, '93.

Oelsner, H. *See* '95.*
Oliphant, M. O. W. *See* '77.*
O'Malley, A. '95.
"Ouida." '95.
Osgood, S. '59.
Ossoli, S. M. F. '59.
Ozanam, A. F. '89, '90. *See also* Pychowska, L. D. '86.

Pagliani, A., *rev.* *See* Fay, E. A. '88.
Paine, S. W. '96.
Pallen, C. B. '90.
Parsons, R. '87.
Parsons, T. W. '41, '54.
— *tr.* *See* Dante. '43, '54, '65, '66, '67, '69, '70 (2), '72 (3), '73 (6), '74 (2), '75, '76, '77, '78 (2), '79 (2), '80 (3), '81, '83, '93.
Pasqualigo, C., *rev.* *See* Dante. '91.
—— *rev.* *See* Harris, W. T. '89.
Pasqualigo, F., *rev.* *See* Dante Society, *Cambridge, Mass.* '89.
Paton, J. N. *See* Kolstoi, C. S. '86.
Paton, L. A. *See* Dante Society, *Cambridge, Mass.* '92.
Payne, W. M., *rev.* *See* Dante. '91 (2), '92 (2), '93.
—— *rev.* *See* Butler, A. J. '92.*
Peabody, E. P. *See* Goodrich, S. G. '36.
Peabody, J. C., *tr.* *See* Dante. '57.
Pease, T. C. '94.
Pellico, S. '65.
Pelton, M. L. '84.
Pinheiro, J. P. X., *tr.* *See* Dante. '85.
Plumptre, E. H. *See* Vincent, M. R. '87. *Also* '87.*
Pohl, R. '96.
Ponte, L. da. '25, '27.
—— *tr.* *See* Byron, G. G. N. '21, '22. *See also* Bernardi, J. '61, '64.
Ponte, L. L. da. '33.
Prescott, W. H. *See* Ticknor, G. '63.
Preston, M. J. *See* Junkin, M.
Pullen, C. L. '88.
Pychowska, L. D. '86.
—— *tr.* *See* Ozanam, A. F. '89, '90.

Rambaldi, Benvenuto, *da Imola.* *See* Norton, C. E. '61. *Also* Dante Society, *Cambridge, Mass.* '82, '87.
Reade, J. '72.
Reinhart, C. S., *illus.* *See* Longfellow, H. W. '67.
Rennert, H. A., *rev.* *See* Agnelli, G. '91.*
—— *rev.* *See* Howell, A. G. F. '91.*
—— *rev.* *See* Lungo, I. del. '91.*
—— *rev.* *See* Ricci, C. '91.*
Ricci, C. *See* '91,* '92.*
Richardson, G. T., *rev.* *See* Boker, G. H. '56.
Richardson, M. M. *See* Muir, M.
Robertson, D. '84.
Robertson, E. S. *See* Dante. '67.
Robinson, H. L. S. *See* Shattuck, H. L. R.
Rod, E. '91.
Rose, H. D. *See* Durant, H.
Rossetti, C. G. '84.
Rossetti, D. G., *tr.* *See* Dante. '87, '96. *See also* Hitchcock, E. A. '66. *Also* Ware, L. G. '62. *See also* '74, '76.*
Rossetti, M. F. '86.

See also Dennett, J. R. '72. *Also* Lowell, J. R. '72.
Rossetti, W. M. *See* Norton, C. E. '66.
Russell, A. P. '79.

S. '33.
S., G., *rev.* *See* Lane, W. C. '90.
Sadlier, A. T. '95, '96.
Saint Louis — *Public library*. '90.
Salimbene, *Fra.* *See* Dante Society, *Cambridge, Mass.* '95.
Sanborn, F. B. '82.
"Sarepta." '88.
Sargent, W., *rev.* *See* Boker, G. H. '56.
Savage, M. J., *tr.* *See* Dante. '82.
Scartazzini, J. A. '87, '88. *See also* '92,* '93.* *Also* Marsh, A. R. '96.
Schaff, P. '46, '48, '90 (2), '91.
Schanz, P., *tr.* *See* Longfellow, H. W. '67.
Scheffer, A. *See* Lowe, M. A. P. '59. *Also* Parsons, T. W. '54.
Schelling, F. W. J. von. '50.
Scherb, E. V. '58.
Schuyler, E. '88 (2).
Schwerdtfeger, E. '76.
Scott, F. N. '91.
Scotti, C. F. '80.
Scudder, H. E., *ed.* *See* Dante. '86.
Scudder, V. D. '95.
Sears, E. I. '67.
Séguier, U. F. A. '73.
Sellar, W. Y., *rev.* *See* Tunison, J. S. '88.
Sewall, F. '89, '93.
—— *rev.* *See* Harris, W. T. '89.
—— *tr.* *See* Carducci, G. '92.
Shadwell, C. L. *See* '93.*
Shattuck, H. L. R. '87.
Sherman, C. K. '87.
Sherman, L. A. '93.
Sibbald, J. R. *See* '85.*
Simms, W. G., *tr.* *See* Dante. '53.
Simon, H., *tr.* *See* Longfellow, H. W. '45, '67.
Sinesi, I. '94.
Smith, E. V. '60.
Smith, J. A. '75.
Snell, F. J. '96.
Snider, D. J. '92, '93.
Soldan, L. F. '75, '77.
Speranza, C. L. '92.
—— *rev.* *See* Dante. '67.
Stevens, S. J. D. '88.
Stoddard, R. H. '61.
Strong, A. H. '88.
Sullivan, E. *See* '94.*
Swing, D. '94.
Symonds, J. A. *See* '90,* '93.*

T., M. '41.
Tassin, A. de V. '93.
Tempest, B., *tr.* *See* Dante. '93.
Thackray, E. A., *rev.* *See* Harris, W. T. '89.
Thaxter, C. '90.
Thayer, W. R. '93.
—— *rev.* *See* Dante. '91 (2), '92.
Thomas, E. M. '90.
Thompson, R. E., *rev.* *See* Dante. '88.
Ticknor, G. '63.
Todd, H. A. '91, '92.
Toohey, J. M., *tr.* *See* Wibbelt, A. '94.
Toynbee, P. *See* Dante Society, *Cambridge, Mass.* '86, '94.
—— *rev.* *See* Dante. '91 (2), '92.
—— *rev.* *See* Fay, E. A. '88.
Trask, K. '94.
Tucker, G. '94.
Tuckerman, F. G. '60.
Tuckerman, H. T. '65.
Tudor, W., *rev* *See* Hunt, (J. H.) L. '16.
Tunison, J. S. '88.
Turner, C. T. '76.

Uhland, (J.) L. '53.
Underwood, F. H. *See* Dante. '67.
Unity Club, *St. Louis*. '91.
Unity Study Class, *St. Paul, Minn.* '85.

V., U. de. '33.
Venable, W. H. '85.
Vernon, W. W. *See* '94.*
Villa da Barra, ——, *tr.* *See* Dante. '87.
Vincent, G. E. '86.
Vincent, M. R. '87. *See also* American Dante Society. '91.
Vinton, F. '73.
Vizcayno, A. M., *tr.* *See* Byron, G. G. N. '50.

Walford, L. B. '89.
Wall, A. R. '90.
Walsh, H. C., *ed.* *See* Dante. '88, '89.
Walter, E. L. '89.
—— *rev.* *See* Blow, S. E. '86.
—— *rev.* *See* Butler, A. J. '86.*
—— *rev.* *See* Fay, E. A. '88.
—— *rev.* *See* Plumptre, E. H. '87.*
Ward, M. A. '87.
Ward, S. G. '44.
Ware, L. G. '62.
Watson, J. '94, '95.
Waugh, A. '93.
Welles, B. '07.
Wendell, B. '91.
Wetherill, J. K. '84.
Wheaton, R. '47.
White, I., *ed.* *See* Dante. '94.
Wibbelt, A. '94.
Williams, F. H. '91.
Wilde, R. H. *See* '50. *See also* Hillard, G. S. '53. *Also* Irving, W. '41.
Wilson, E. '90.
Wilstach, J. A., *tr.* *See* Dante. '88.
Winter, W. *See* Boker, G. H. '56.
Witte, K., *ed.* *See* Dante. '65, '94.
Wright, E. '96.